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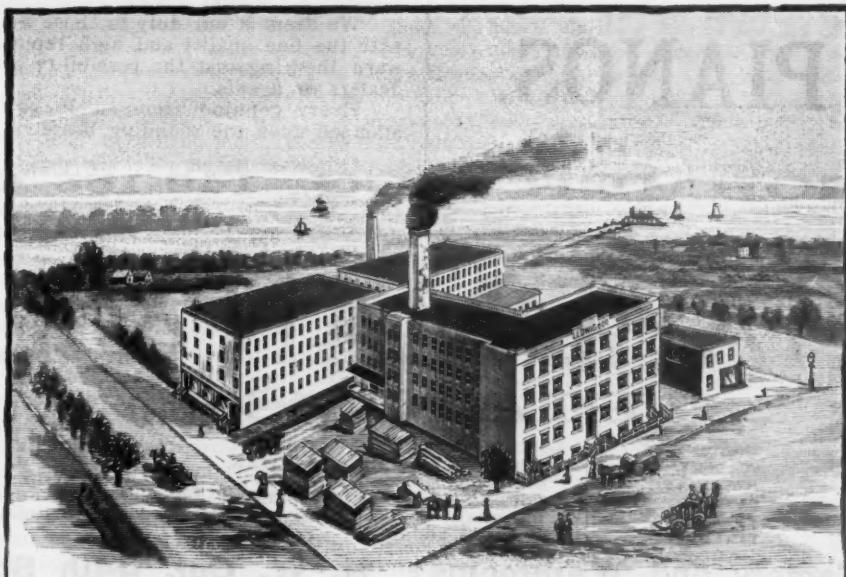
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NO. 767.

NEW YORK, WEDNESDAY, NOVEMBER 21, 1894.

LOVERS of violin playing will surely have no reason for complaint this season. With two such artists in the field as Thomson and Ysaye—representatives of two widely different schools—the violin will have a chance to be heard in the region where piano playing has hitherto dominated.

IN the London "Daily News" we read with some surprise that Mr. Paderewski has entirely recovered from nervous debility and will begin a tour of the continent early in 1895. When this pianist canceled his engagements here for the season his excuse was that he was completely worn out and that his physicians forbade him playing in public for at least twelve months. His cure has been accomplished with remarkable celerity. What was Paderewski's "nervous debility," anyhow?

SOME time ago we hinted at the possibility of a permanent orchestra being organized in London. The cable on Sunday last confirmed the news. George Henschel, so well known in this country, is to be the conductor and Daniel Mayer is the managing director of the orchestra which is to be formed in connection with the London Symphony Society. Mr. Henschel is an able musician, and Mr. Mayer's aptitude as business manager is indisputable. Altogether London's permanent orchestra begins its existence under the most flattering auspices.

MASCAGNI is busy preparing his "Rantzaus" for the International in Milan. He occupies in the Hotel Milan the Verdi apartments, so called from the fact that Verdi when at Milan has them at his disposal. Mascagni declares his pleasure to compose on the desk used by the old master. Lately the young man has become "King of Fashions." The dudes are beginning to imitate his ways and dress. No one would know to-day the former musical director of the "Cerignola" with his 100 lire a month salary! He sports a swallowtail coat with a white vest; his shirt bosom is adorned with large mother of pearl studs. His feet are encased in patent leather shoes, cut low so as to show his silk stockings, one of which is sky blue and the other red. This fad is

much imitated by the would-be elegants. He remarked to a newspaper correspondent that he was the possessor of over 300 neckties, which were furnished him by Paris, Vienna, Berlin and London manufacturers. Besides the interest Mascagni evinces for stockings and neckties, it is said that he has time to do some composing.

UNTIMELY APPLAUSE.

COMMODORE ELBRIDGE T. GERRY, ex-commander of the New York Yacht Club and chief engineer of the Society for the Prevention of Singing and Dancing by Children, has not done many things to make himself notable in this world beyond wearing a fur cap in summer and building a private hospital in his new brick palace at Sixty-second street. But, owing to the persistence of the musical critic of the "Times" in quoting his words, he has become famous as the man who protested against the interruption of "the most delicious cavatinas" by "ill-timed applause." It does not affect his claims to immortality that the interruptions of which he complained were made by underbred people not occupying boxes during the reign of grand opera in German at the Metropolitan Opera House. The gallant steam commodore's protest seemed a trifle out of its course, owing to the infrequency of cavatinas in German opera; but he was nevertheless on the right tack.

For when you come to think of it, most applause is untimely, even that which is given after the performance of a number. Have you, gentle and considerate reader, ever heard any musical performance that was not applauded? If you are a person of discernment in musical matters, you have doubtless often wished that the gods that sit far above galleries would launch their thunderbolts at the godless in the galleries and drive them into outer darkness, where there is weeping and wailing and gnashing of cable cars. For their untimely applause has often compelled you to listen to an encore number by a singer who ought to be crying bananas, a pianist who ought to be breaking rocks, or a fiddler who ought to be sawing wood.

Then there are those unmentionable beings who burst into untimely applause after every solo passage in a concerto, destroying for the intelligent listener the organic unity of the composition, and unfitting his nerves for sympathetic vibration. And what shall we say of the beings who insist on applauding in the middle of a scene that ought to move one only to silence and tears? What must be the mental and emotional state of him who wishes to explode in noisy handclapping after the death of "Siegfried?"

It is difficult to account for this habit, but there it is. Half a dozen men in the balcony of the opera house at a recent concert could not wait for the final pizzicato chords of an orchestral work, but must fire off their fleshly torpedoes before them, drowning them out and irritating every sensitive listener in the house. Again, the same fellows, when Gounod's "Ave Maria" was given, led a noisy demonstration at the close of the violin preface, thus drowning Mme. Melba's opening notes, and giving undue honor to the conspicuous fiddle sawyer who was gunning for just such notoriety.

It would be interesting to know just what causes people to applaud so vigorously and so injudiciously. The undeniable fact that the great bulk of applause is injudicious proves that it does not in the majority of cases spring from an honest conviction that good work has been done and that it should be publicly approved; for, after all is said, the world is a pretty competent judge of artistic merit, and in music, as in politics, we can apply the famous words of Abraham Lincoln: "You can fool some of the people all the time, and all the people some of the time; but you can't fool all the people all the time."

Is this untimely applause, then, the result of an irresistible emotion that must find some kind of an outlet? If we accept this solution of the problem we credit the majority of the human race with a susceptibility to musical influence which cannot be substantiated by any sound evidence. We suspect that the real causes of untimely applause are two: First, a desire to appear to know what is good, and second (and principally), from utter shallowness of feeling. Everyone knows that a pretty, superficial society woman, viewing for the first time some such sublime natural spectacle as Niagara, will exclaim, "Isn't it lovely!" The utter lack of just and profound appreciation and the silly desire to say something when one is not really moved to say anything lie at the

bottom of ill-timed applause. The man or woman whose emotions are of a kind to be deeply touched is silent, while the person of cool, critical judgment will applaud from a desire to do justice, and will do it at the right time.

WAGNER AS A BUSINESS MAN.

IT is a matter of record that men of genius are extremely inexpert as financiers. One hardly knows just how to class Richard Wagner, however, for it appears that, although he was gifted by nature with especial facilities for getting rid of money, he also had a remarkable talent for acquiring that which he had not earned. It has frequently been said of him that he was perfectly right in his belief that the world ought to support him gratis while he was engaged in the herculean task of molding his majestic creations. But this claim might also be made for every man of genius that ever lived, and yet we all know that

Seven cities claimed great Homer dead
Through which the living Homer begged his bread.

The world is a very hard-headed old customer, and it has decided that, like the Lord, it will help those that help themselves. The complaining Richard was no worse off than Mozart or Beethoven, though it must be admitted that the famous "Jew banker to whom it occurred to write music" had a little the best of him. Richard himself appears to have been pretty well aware of his incompetence to deal with more than one side of the financial ledger. "I am much better qualified," he wrote to Liszt, "to squander 60,000 francs in six months than to earn it." And in a letter to Praeger he said: "By nature I am luxurious, prodigal and extravagant, much more than Sardanapalus and all the old emperors put together."

He began the exhibition of this facility for getting rid of money, even when he did not have it, when he borrowed cash to help him out in the production of "The Novice of Palermo," of which the failure left him uncomfortably deep in debt. While he dwelt at Riga these debts continued to grow, for the simple reason that he would not deprive himself of certain luxuries. As Mr. Finck notes: "He lived in an expensive suburb of the city, which compelled him to pay two or three times a day the cab fare between his house and the theatre." The only way out of trouble that Wagner saw was to write a begging letter to Manager Holtei, which concluded thus:

"The opportunity to help me is present, and I am convinced you will seize on it joyfully, were it only in order that posterity might some day be able to say of you, 'He is the man who,' &c."

The only result of this letter which is discoverable is the fact that Poor Richard's pecuniary embarrassments drove him out of Riga, and he went to Paris, where he came nigh unto starvation for lack of ability to distinguish between sous and centimes. It is hardly worth while to follow the constant flight of Wagner from creditors. It is true that his earnings in his early years were very small, but it is equally true that substantial sums were realized in after times, even in the early days of "Tannhäuser" in Paris. But it is on record that up to the very minute when Ludwig of Bavaria stepped in with the offer to keep the wolf from Poor Richard's door he was relentlessly pursued by men to whom he owed what he never would or could pay.

Sauer, the king's emissary, hunted for the composer a week, and then met Baron Hornstein, who said: "I know where he is; he's at Stuttgart hiding from his creditors." Mr. Finck states on the authority of our old friend Vogl, the tenor, who had Wagner's own confirmation for his story, that the composer's "affairs had come to such a pass that he had decided to purchase a pistol to end his life, when he was saved by the timely arrival of the king's messenger."

There was something radically defective in Wagner's organization or he would have driven better bargains than he did. According to the industrious and omnivorous biographer whom we have already quoted the great master's income in the last year of his life amounted to \$25,000. This seems, indeed, a princely sum for a musician dwelling in a very inexpensive country. But look at the absurd price which he received for the work of half a lifetime, "Der Ring des Nibelungen." The firm of B. Schott's Sons paid him \$10,000 for the four dramas. Gilbert & Sullivan received in royalties for the "Pirates of Penzance," in England alone, \$12,000. And for "Parsifal" Wagner got \$15,000. Of course to these sums must be added such profits as accrued from the

Bayreuth festivals; but it is the shrewd and spectacular Cosima who is reaping that harvest, while the husbandman who did the planting lies asleep in Wahnfried.

We have laid some stress on Wagner's improvidence, his reckless extravagance and his inability to make good terms for his works. But it is to his glory that he deliberately cast aside early opportunities to grow rich at the sacrifice of his artistic ideals. If Wagner had followed the alluring invitation of his own "Rienzi" he might have been a second Meyerbeer, and instead of taking his place on the pages of musical history as a majestic reformer, might have been set down simply as one of a long line of Parisian pets. As Mr. Finck says: "Had he, in Paris, even made the single concession of allowing a ballet to be introduced in 'Tannhäuser,' thousands would have been his reward. But not a step would he budge from his artistic ideals, for sybaritic motives or any others. And most wonderful of all, year after year he worked at his tetralogy, though he was convinced he would not live to see it, and certainly never receive any worldly profit from it."

No, Poor Richard was only a genius in art—not a business man. He was actually frightened at the possibility of an offer of a large sum to visit America, because he saw that such a journey would interrupt his labors. "If the people of New York should ever make up their minds to offer me a considerable sum," he said, "I should be in a most awful dilemma. If I refused I should have to conceal it from all men, for everyone would charge me in my position with recklessness." But—"I should never finish the 'Nibelungen' in my life." The "Nibelungen," thank heaven! was finished. Poor Richard died only tolerably well off, and he died artistically honest. Of how many musicians who have got rich can the same thing be said?

VAN DER STUCKEN PROTESTS.

THE New York "Herald" last Friday contained the following protest of Mr. Frank Van Der Stucken, conductor of the Arion Society:

MR. VAN DER STUCKEN DOES NOT AGREE.

To the Editor of the Herald:

In your issue of this morning in an account of last night's Arion concert, I found the following statement:

In "Rudolph von Werdenberg," an a capella chorus, by F. Hegar, the chorus either sang outrageously out of tune or it sounded as if some of the harmonies stand in sad need of revision.

For all the musicians and music lovers who attended the concert it must have been a huge joke indeed to see how a critic could mistake the bold harmonies and daring modulations of the greatest and most "fin de siècle" of German male chorus composers for a fault of intonation of the Arion singers, who again and again have proved that this is not their particular foible. But, considering the immense circulation of your esteemed paper, that always treated me with the utmost fairness, and in justice to the gallant singers I have the honor to direct and who never sang better than in this most difficult work by Hegar, keeping pitch to the very last chord, I beg you to insert these few lines and oblige, respectfully yours,

FRANK VAN DER STUCKEN,
Musical Director of the Arion Society.

NEW YORK, November 12, 1894.

The right of criticising a critic is an unwritten right, but nevertheless is perfectly valid. If any of the young men of the "Herald" who are deputed to "do" a concert write a criticism that calls for counter criticism, nobody can complain. As a matter of record, the Arion Society did not sing out of tune, and the score of Hegar's interesting composition reveals some striking and novel harmonic combinations. Possibly the young critic of the "Herald" was a worshiper of the mellifluous Mendelssohn, or mayhap an ardent admirer of the suave melodies of Donizetti. Mr. Van Cleef should view with care the programs of concerts to be criticised. For example, one cannot fancy Mr. Steinberg writing a criticism of the sort above quoted. Perhaps Mr. Julius Lyons, the composer of "The Lady or the Tiger," was the heretic who refused to digest Hegar's fin de siècle harmonies.

The question raised is interesting. Mr. Van Der Stucken declares most emphatically that his forces did not sing out of tune. His ear is fine and sensitive, and he is not the sort of a man to raise an issue if he were in the wrong. As to the possibility of Hegar's harmonic scheme being out of gear, that is of course ridiculous. Some of his effects in simple four part writing are remarkable. If the critic of the "Herald" did not hear and appreciate, why, all the worse for the "Herald" critic. His ear is not attuned to modern harmonies. Really, Mr. Van Cleef should be very careful in his apportionment of assignments. The dramatic critic is never sent to Huber's Museum; why should the Salvation Army critic be sent to a first-class concert like that of the Arion Society? Of course this is only by way of illustration. On the

whole we admire Mr. Van Der Stucken's bold and rather unprecedented methods. He was in the right, and he had due cause for his protest.

NOTICE.

IF any persons in or about Cincinnati have paid money to anyone for subscription to this paper and have not received the paper regularly they will confer a favor upon the management here by reporting the amount paid and the date or approximate date of payment.

SHORTEN THE PROGRAMS.

HOW much music can a human being swallow in a single evening? Most of our concert directors seem to think that the capacity of an audience presumably composed of music lovers is something like that of the gay and festive ostrich or the mild, contemplative Harlem goat. It is not at all uncommon to be present at a concert which lasts two hours and a half, and occasionally there is one which fills nearly three hours.

Now, the philosophy of this thing is extremely simple. If it is a concert of miscellaneous character, in which the program is composed of a considerable number of compositions of comparative lightness, as in the case of a Sunday night concert at the Metropolitan Opera House, there is no serious reason why the concert, including encores, should not last two hours and a half. For the mind of the hearer is never enchain'd by the inexorable demands of a complex work, and such emotions as are aroused are as a rule of the lighter, more pleasurable and more fleeting kind.

But when the concert is one of high class music, such as symphonies or oratorio, it should never last more than two hours. No human being who gives his entire attention to the performance can stand more than that without a feeling of exhaustion and an utter indifference to the proceedings of the last half hour. Indeed even a better effect is made by a concert which does not last over an hour and three-quarters, beginning say at 8:15 and ending at 10. The hearer at such a concert goes away satisfied, but not surfeited, nourished, but not dyspeptic.

"Ah," says the musical gourmand, "but you forget the opera! That always lasts more than two hours, and yet you call it a work of art." Precisely; a work of art—not several works. The auditor at a performance of a five act opera is in much the same situation as the hearer of a symphony in five movements, with this important advantage in favor of the opera—that the foundation of organic unity laid by the story of an opera is firmer in its ready hold upon the mind than that laid by the symphonic composer. An opera is a single number, and its division into acts affords the necessary relief to the hearer.

But we beg leave to add that some operas are a good deal too long, and not necessarily the bad ones, either. The later music dramas of Richard Wagner, the greatest works ever written for the lyric stage, are all too long for an evening's performance. The master permitted himself to be carried away by the pleasing illusion of a world full of Bayreuths, where people had nothing to do but to start for the opera house at 3:30 P. M., dine between the acts, and get home some time between 10 and midnight. The result is that Wagner's works have to be condensed for general use, and it so happens that the condensation is to their detriment.

Yet it was Richard Wagner himself who first lifted up the determined voice of opposition to the programs of the London Philharmonic Society, on the score of their inordinate length. And who can wonder? Here is the program of the first concert of that venerable fossil, conducted by him:

Symphony No. 7..... Haydn
Terzetto..... Mozart
Violin concerto..... Spohr
"Ocean, thou might monster"..... Weber
Overture, "Isle of Fingal"..... Mendelssohn
Symphony, "Eroica"..... Beethoven
Duet, "O my Father"..... Marschner
Overture, "Die Zauberflöte"..... Mozart

Was not that enough to drive an artistic mind to distraction? His third concert consisted of two overtures, three arias, a concerto and two symphonies, one of which was Beethoven's fifth. No wonder Wagner wrote to Praeger: "These endless programs, with these interminable masses of instrumental and vocal pieces, torture me." No wonder that in writing to Mrs. Praeger he signed himself "Conducteur d'omnibus de la Société Philharmonique."

We have improved a good deal in these matters

since the early days of our own Philharmonic, when long programs were in order, but we have not improved enough. Our conductors need to turn their eyes backward a little and study the art of program making as it was illustrated by one of its greatest masters—Theodore Thomas. Here are three programs culled at random from those of his more serious concerts in the season of 1887-88:

No. 1.

Symphony, G minor..... Mozart
Overture, "Leonore," No. 2..... Beethoven
Concerto for violin, op. 46..... Rubinstein
Camille Urso.

Suite No. 1..... Mozkowski

No. 2.—BEETHOVEN PROGRAM.

Overture, "Leonore," Nos. 1, 2 and 3
Concerto, No. 5, E flat..... Adele Aus der Ohe.
Symphony No. 7, A major..... Schubert-Liast
Toccata..... Bach
Concerto, G major (strings)..... Bach
Fantasia, "Wanderer"..... Rafael Joseffy.
"Eine Faust" symphonie..... Liszt

We are not getting any such concise, symmetrical programs nowadays, more's the pity. Come, be generous, Messrs. Seidl and Damrosch; give us a little more solid enjoyment and a little less music.

CONCENTRATION.

WE have ever espoused the cause of culture. Time and time again we have urged upon our readers the necessity of wide reading, of knowledge which does not pertain to the art of music, of the value of foreign tongues, of the mastery of business detail, and of the advantages to be gained by acquaintance with the masterpieces of painting, poetry and sculpture. The drama, too, should not be neglected, since it is parent to that modern form which Richard Wagner so marvellously developed in his music-dramas. But while culture broadens there is this much to be said on the other side of the question. Mere knowledge for knowledge's sake may prove a bar to concentration. Diffuseness of learning—in a word, the shallow memorizing of a few generalities—is not sufficient, and if musicians are as a rule too prone to confining themselves to their own special art, they very often make the mistake of experimenting recklessly with more than one branch of it.

The man who plays two or three instruments in a mediocre manner is becoming alarmingly in evidence. Concerts are even given at which a performer plays the piano, sings and afterward gives us a violin solo. A little knowledge on a half dozen instruments is a dangerous thing. Far better the specialist who devotes himself intensely to the organ, the piano, the violin or the cello. He is sure, ambition and talent being granted, to make for himself a name and also enjoy the sweet satisfaction of having mastered his task. In his finely discriminating study of French writers of prose and verse, Henry James speaks of the necessity of the artist to master his intellectual instrument and then playing it to perfection. It is not given to all of us—his faculty of intense application, this patience which knows no limit, no bounds. But we do know that the person who attempts the playing of more than one instrument usually falls between two stools. It is a marked characteristic of the American temperament—this grasping at many boughs in the anxiety to bring all the cherries down. A wise fate has, however, set limitations to our ambitions, and so no man has yet been great on two instruments.

Hearsay evidence as to this is not conclusive. Even a man may not play the virtuoso and be a great composer. Every pianist and violinist who has turned to composition has of necessity abandoned concert playing. The grasp over sheer technical material requires the study of a lifetime. How then can men and women fritter away their time by playing the piano a little, fooling with the violin or dipping into singing? Every pianist fancies that he can play the organ, and there are few organists who do not assert that piano playing is a comparatively easy art to overcome. As a matter of fact, the geniuses of the two instruments most widely differ, and no great organist has ever been a great pianist. Mendelssohn's case is commonly instanced in this respect, but Mendelssohn nevertheless was not a great organ virtuoso, and while his piano playing was delightfully musical, clean cut and sympathetic, he does not rank among the great pianists. Chopin is an exception, but he does not prove the rule. He virtually abandoned piano playing for composition. The same may

be said of Beethoven. We know that to play the viola part in a quartet, then dash off a Liszt polonaise on the piano, and afterward sing a Schumann song is very fascinating, but this versatility is dearly earned.

The late Philip Gilbert Hamerton, a man of generous culture and a man who knew his French grammar, was in the habit of asserting that a man or woman could not master more than one language in a lifetime. This sounds rather paradoxical, but in the sciolist's sense Hamerton was right. Not the colloquial jargon, but the absolute knowledge of a language is given only to the ardent student of philology. And so it is with an instrument. Ask a great violinist like César Thomson, a man whose technic is marvelous, and he will answer you that he despairs of ever reaching his ideals. Speak to Rafael Joseffy and you will discover that he studies with the reverence of a neophyte. His goal still seems unattainable. And these men are acknowledged masters of their craft. And so it is and so it ever will be. We dilly-dally too much, we lay waste our time and opportunities, we do not concentrate enough, and so our culture, musical and otherwise, is half hearted and shallow. Better play one instrument well than a half dozen indifferently. The usual excuse made by amateurs who trifle with the piano, violin or flute is that they do not intend to become professionals.

Between the point at which the artist begins and the amateur ends there is a wide gulf. There is little danger of anyone unconsciously drifting into virtuosity. To become one requires an absorption, a devotion, an intensity of temperament and a capacity for severe labor that is seldom encountered. Concentration we then urge upon our readers and the avoidance of diffuseness. Stick to the instrument you have elected as your own and master its intricacies. Do not fear that you will become narrow by so doing. Plenty of reading and acquaintance with cultured people will soon remedy that. A man's company proclaims his habits of mind. Naturally a violinist should know the viola, but that is no reason why he need waste time on the cello. Concentrate, concentrate, and again concentrate!

CHOPIN AND TENNYSON.

A WRITER in a musical monthly published in Philadelphia made the following comparison between Chopin and Tennyson:

Chopin is without dispute the Tennyson of the piano. The same depth, warmth and delicacy of feeling vitalize every line, the same polish, fineness of detail, and symmetry of form, the same exquisitely refined yet by no means effeminate temperament, are seen in both.

Each shows us perfect passion, beyond the ken of common men, without a touch of brutality, intense and vehement emotion, with never a hint of violence in its betrayal, expressed in dainty rhythmic numbers as polished and symmetrical as if that polish and symmetry were their only raison d'être. Superficial observers, fixing their attention on the pre-eminent delicacy, tenderness, elegance and grace of their manner and matter, regard them as exponents of these qualities merely, and deny them broader, stronger, sterner characteristics.

Never was a grosser wrong done true artists. No poet and no composer is more profound, passionate and intense than Tennyson and Chopin, and none so rarely pens a line that is devoid of genuine feeling. Both had the heart of fire and tongue of gold. Tennyson wrote the modern lyrics of his language and Chopin the model lyrics of his instrument for all posterity.

The validity of comparisons of this sort depends largely on the temperament of the writer. To many of us Tennyson did not voice in an ideal manner the cry of his generation. Indisputably great he was as an artist, but he was more remote, more detached, more aristocratic than Browning or even Shelley. As Henri Taine in his matchless analysis of Tennyson in "English Literature" justly remarks: "Tennyson represents the English ideals of repose, refinement, abhorrence of conflict, spiritual or physical; and above all he worships the aristocracy and displays reverence for the feudal spirit, incarnate in British political institutions."

Chopin, despite his obvious refinement, hated tyranny, was a democrat "au fond," and his music, his best music, is full of spiritual revolt and longings that make comparisons with Tennyson far fetched. Rather to Shelley, that spirit of fire, flame and rebellion, should we look for spiritual kinship for Chopin. Chopin and Shelley, Schumann and Browning, although even here comparisons may be strained. Taine, furthermore, compared Tennyson to Alfred De Musset, and rather to the detriment of the English poet.

The Chopin we are beginning to know, the new Chopin, was a rebel in every sense of the word. His innate delicacy of temperament did not prevent his virility from asserting itself in no uncertain tone.

He is the poet of passion, the poet of Poland, the unhappy, devastated Poland of his time. His soul-life, mirrored in his music, is torn and racked with agonizing doubts, perplexities, fierce angers and joys. In his cry is crystallized all the suffering of his oppressed race. He died martyr to it, for his sensitive body could no longer withstand the fierce struggle for perfect expression. Tennyson, the measured, cautious, conservative Tennyson, summered at Farringford, on the Isle of Wight, and saw the world go by while he noted curiously its passion and pain. He was in it, not of it.

movement sounded tepid for Oswald, although faultlessly phrased, and the last movement actually lacked brio. What ailed the young man? The critics declared that he was not in good form, probably sick, or else worn out by reason of the stress and strain of the season. But I suspected some other and more dangerous cause.

After months of despondency and mysterious disappearances, I caught Oswald at the Vienna Café and put the question to him.

After his third cup of coffee he brightened up a bit, and began rolling a cigarette slowly. I watched him carelessly, but nevertheless closely. His face looked worn, his color was awful and his eyes lacked lustre. His handsome nose, pure Greek in line, was pinched and his mop of curls was disordered and draggled. He was evidently having a hard time. It was most certainly not any common form of dissipation. At last he roused himself and looked at me almost piteously. It was the silent cry of a man going down, down, and whom no one could save. Involuntarily I put out my hand and caught his arm. It was so unpremeditated, and he so well understood its meaning, that he sobbed in his throat and then turned his head away from me.

The silence lay about us thickly for some minutes. Then I said to the sore stricken man:

"Oswald, your face recalls to me one of those lost souls met midway in his mortal life by Dante, the dreamer of dreams."

"And I am a lost soul, irrevocably lost, and because of my cursed perversity. Why does music lead us to such strange alleys—my God! why?" He was, I saw, keyed up to a dangerous pitch of intensity, so I forbore further questions and we drifted aimlessly toward theatreland and then separated for the night.

Naturally I thought much about Oswald's case. Vicious he was not. There was no love affair that I knew of. Once the notion of hypnotic possession suggested itself, but was dismissed. The funny part of the affair was his absolute relinquishment of violin playing in public or private. He had an absolute horror of music, and never went to concert or opera. His long absence from his lodgings also alarmed me. I finally made up my mind that somebody was leading him astray, and that I would play the difficult rôle of a detective spy upon him. I met him several months later looking gaunt, yellow and rather shabby. Then the solution of the problem presented itself. Like some ardent temperaments, Oswald had tasted of that deadly drug which is admired of the unspeakable Turk. He was an eater of opium. I taxed him with it. As we slowly walked down town we stopped under an electric light, for it was a drear, dismal November night—a night full of smoldering mists and shadows. Oswald spoke faintly:

"You accuse me of the opium habit. If I were a victim to the drug I would be a thrice blessed man. Alas! it is so much worse."

Completely mystified, I walked with the unfortunate violinist. He took my arm and seemed to be feeble. I asked him if he had eaten that day. He had, he said; his malady was not a physical one. We had left Union square far behind us and had reached the neighborhood of Astor place. Unconsciously I clung to Oswald, and only when we turned down the long, dark street whereon stands the Library did I notice our whereabouts. Oswald walked with the air of a man for whom corporeal things had no longer meanings. When we reached the lower end of the ill-lighted street I called his attention to the fact that we were walking aimlessly. He turned to me, and after one long look he took my elbow and guided me up the steps of a low-sized building which stood well in the shadow. He did not ring the bell, but knocked with something metallic, a key probably, and at once the door was quickly and silently opened and we stood in a hallway, which was full of the violent rays from a red lamp which stood at the other end. I never felt such repugnance for a place before. If I could I would have rushed out, but Oswald barred the way, and as he stood regarding me with sad, strange eyes, I felt firmly convinced that I was dealing with a crazy man.

"Welcome," said Oswald in vibrant accents, "welcome to the House of the Organ-Point!" Then I

"Oswald, what is the matter with you? Come, be frank with me! You haven't touched your fiddle for months, you don't go out any more with your friends. Are you in debt, are you in trouble, are you in love? Stop a moment"—for he had begun scowling again—"I don't wish to pry into your private affairs, but you owe your most intimate friend some sort of explanation of your strange conduct; besides, you look very badly, old man! Your skin is like the "Yellow Book," and your expression suggests Aubrey Beardsley's best manner." I stopped for want of breath.

Oswald smiled, rather contemptuously, I thought, at my watery similes, but held his peace. He drank up his coffee in several gulps and ordered another cup. So did I.

We were sitting in the smoking room of the Vienna Café. The long room was almost deserted. It was too late for luncheon and too early for tea. In a corner were Anton Seidl and Dr. Dvorák, their heads close together over a manuscript score. The Slavic composer was showing the Hungarian conductor some new music of his own. Happy folk, thought I; at least they have an interest in life, while here is Oswald, one of the greatest of violin virtuosi, an unhappy, sulking wretch, and for no possible reason that I could see.

When Oswald reached the age of seven his talent for the fiddle was so marked that he was allowed to have his own way, and the schooling the lad received was mostly on four strings. Five years afterward he attracted the attention of some rich people—music lovers—and he was sent abroad. In five years more he was Joachim's favorite pupil, and three years later he was hailed by the critics as the successor to Wienawski. Never had there been such a brilliant, daring talent, never such an interesting personality. He had the tenderness of a woman and the fire of hell in his play. His technic was supreme, and when he reached us here we all went mad. I was an old boyish friend of his, and his handsome face glowed with pleasure when I called in my capacity of music reporter at his hotel. He embraced me and played for me. God! how the fellow played, and a mere youth without beard or guile! We became inseparable and then he traveled, and his name was known the length of the land.

Oswald was a man who never drank. His one dissipation was coffee, and he also smoked, but not furiously. The women who sought him he treated with distinguished courtesy, but he never made love, and managed to escape all entanglements. Then came the change.

I first noticed it in his playing. At the last Philharmonic concert he played Bruch's G minor concerto. The first movement was listlessly given, the slow

noticed in electric letters over a door, "All Hope Abandon, Ye who Enter Here."

I followed my friend into a library, comfortable and warmed by a fireplace in which hissed and crumbled huge lumps of cannel coal. In all faith I had to confess that the place looked rather snug and homelike. Oswald's tragic expression recalled to me that I was about to discover the hidden secret of his life.

* * *

"And what," said I sitting down and lighting a cigarette, "is the House of the Organ-Point, Oswald? and what in the name of all that is fantastic means Dante's fearsome motto over the door? Is this a suicide club or is it merely some new fangled aesthetic organization where intense young men may gather and say weird things to one another? Or is a German singing society, or—and here the humor of the idea broke in on me, "mayhap it is a secret college of organists wherein pedal practice may be continued to late hours without the neighbors remonstrating."

Oswald with his glance of anxious rectitude did not smile at my foolish speech.

"The House of the Organ-Point is no one of these things you ask," said he softly. "True, we are a club and occasionally meet, but not for recreation nor yet for discussion. You have read Baudelaire, have you not, dear friend? Then you must remember those awful lines beginning:

"J'ai vu parfois au fond d'un théâtre banal
Qu'enflammait l'orchestre sonore
Une fée allumer dans un ciel infernal
Une miraculeuse aurore;

J'ai vu parfois au fond d'un théâtre banal
Un être qui n'était que lumière, or et gaze,
Terrasser l'énorme Satan;
Mais mon cœur que jamais ne visite l'extase,

Est un théâtre où l'on attend.
Toujours, toujours en vain l'être aux ailes gaze."

* * *

"It sounds like Poe done into French," said I, wondering at Oswald's illy suppressed excitement. "Like a more infernal Poe, John Martin, the English mezzotinter, could translate such a poem of sombre bronze into his wondrous art of black and white." I felt that I was merely talking against time. Oswald's actions puzzled me. Why should he get excited over some verse of Baudelaire in a lonely house? Suddenly the murmur of voices roused me, and Oswald started up crying. "They've come!"

* * *

Folding doors heavily draped in black were pushed open at the end of the room, and I found myself looking with eager eyes staring into a large, low ceilinged apartment. Scattered about were a lot of couches upon which many sorts and conditions of men were lounging. There were no pictures on the walls, but a bust stood in a recess and seemed to regard with malevolent expression the company. It was Arthur Schopenhauer's head.

* * *

Conversation was going on, but in a languid style. We entered and I was handed a pipe by Oswald, and sat down in a corner. No one seemed to pay any attention to us and I studied curiously the faces about me. One and all they looked like men of culture. On a few dissipation had stamped its sodden seal. But the majority of the countenances were those of dreamers, men for whom the world had proved too strong, men who were striving to forget. I saw several musicians, one poet and half a dozen painters. The other people I knew not. I could see no evidences of opium and there was certainly no one drinking. Chopin's name was mentioned as I entered, and a big, lazy looking blond fellow near me said:

"Oh, Chopin! Well, we have got beyond Chopin, I hope. Paul Verlaine is our music maker now."

"Why?" said a pianist, who did not appear to recognize me, although I knew him well, "why have we got beyond Chopin? To me the Polish composer has an eternal charm."

"Of course," said the other, "because you are a pianist."

"You know very well I never play any more," was the sulky rejoinder.

Then the conversation languished for a time.

"What does it all mean?" I whispered to Oswald. He only shook his head.

"The House of the Organ-Point, my friends,"

said a grave, measured voice, "is the last refuge for the soul that has resolved to abjure its own happiness. Schopenhauer, our illustrious master and founder, declared that only the artist and saint attain Nirvana in this life. Immobility, the state of non-existence, the supreme abnegation of the will, the absolute suppression of the passions, are they not states worth trying for? To live in the idea, ah, my friends, I fear that we are still too worldly; that we still stamp with too much vehemence upon our natures, when surely by this time we should have attained complete psychical freedom. Oh for a cenobite's life! oh for a crust and a hut in the wilderness! The passions bite too hotly in the cities; life thrusts its multi-colored grin on you there. You cannot escape it. To live on one tone; to be yourself the pedal point, while life's coarse, jangling harmonies pass above your soul suspension; to do this, to live music, and not to play it—that is the real life."

In wonder I gazed at the speaker, not a hoary and bearded Pundit, but a youth of perhaps twenty-five summers. His sunken cheeks, his strained eyes, all gave him a fantastic, detached appearance. What company was I in? What were the aims of this strange crew? Men in the prime and heat of their youth talking of the renunciation of the will to live, of Schopenhauer, then of Chopin, of Verlaine, and all in strangely voluptuous accents, as if the last keen joy of life was this, this denial of self, a denial almost as licentious as sensual, vile indulgences. I was completely bewildered.

* * *

Oswald's voice broke in "J'aime les nuages—les nuages que passent là-bas—les merveilleux nuages!"

"There you go with your Baudelaire!" said a voice. "Oswald, I fear me greatly that you still love life. It is consuming you. You delight in reciting verses beginning 'J'aime.' You have no right to love anything—not even Baudelarian dream tipped clouds. I suspect that you still yearn after your fiddle." A low murmur went around the room. Oswald shuddered. So did I. The voice of the speaker sounded cheerful, yet its flat tone was infinitely depressing and sinister. It came from a man who wore a beard, and in whose cold gray eyes damnation literally lurked. His mouth was set in sneering fashion and he was the only one in the room who smiled, and when he did I thought of the Devil and Bernard Shaw.

* * *

Again I shuddered and felt mentally nauseated. What club of hopeless wretches had I encountered? Robert Louis Stevenson thought when he penned his "Suicide Club" that he had reached the bottom of depraved imaginings. But here was something more infernal, another and darker nuance of Pain, living yet dead, a club of moral suicides, self-slaughterers of their souls, men who deliberately withdrew from all commerce with the world, who were spiritual and moral perverts; men who abandoned their darling ambitions, their successes, their friends and families, to plunge beyond hope of redemption into a depraved mental condition, a satanic apathy and a slavery worse than that of drugs, yet an exquisite joy in the abstention from joys, an intellectual debasement, a slow strangling of the will, a delight which comes from dallying on the forbidden borders of pain and pleasure, which was all horrible, lascivious and revolting. Surely Buddhism in its home does not work such evils as I saw before me. These men had not the look of absorption and devoutness, which I have seen on the faces of the Oriental. Nor were they lotos eaters. Eastern ideas cannot be readily grafted upon Western civilization. Evil is sure to result. In the weary faces around me, in Oswald's agonized eyes, I saw the hopelessness of the fight.

Strange, morbid, mental perversions must surely be born of this illegitimate marriage of moral ideas. Oswald was dying by infinitesimal degrees. His violin was his life. All his music was damned up in him, and I saw that the struggle was an unequal one. He must perish or else go mad. And these men, these monsters—what else were they?—mentally sipped with epicurean delight the spectacle of Oswald's ruin. His condition was to their jaded brains as absinthe to the drunkard, for most of them had joined the House, when every pleasure and pain of life had been exhausted. The keen pleasure of negation only was left. Like ruined gamblers, they were throwing their last die, and Oswald, with all his genius, his youth, his brilliant career, was sucked into this vile maelstrom of the worship of nothingness. "His

life," I cried aloud in spirit, "his life has not yet been lived; he is not ruined in body, his soul is not a thing full of obscene dust, like the others. My God, my God, what a sacrifice! and for what?"

* * *

My face must have thundered loudly as an index for the man with the voice said, in sardonic accents:

"Oswald has a Philistine with him to-night, I fear. Oswald cannot break from earthly ties. My dear violinist, you had better go back to your Bohemia, with its silly laughter and wine and its four mewing strings. Such things are for boys, like the illusion of love, a woman's vile smile or the gross nudities of eating. Go back, Oswald, with your friend to his life, to your life. Make empty noises and call it art, and forget all about the lofty heights of pure speculation, the ravishing vision of a will subdued. Go, Oswald, and do not remember the House of the Organ-Point. Go join the mad, modulating crowd." His voice grew more silvery, but it menaced while it plead, and it seemed to come from a distance. In the quiet, hazy atmosphere of the chamber I saw with horror Oswald's altered expression. He looked absolutely dead. His eyes closed and his body became almost rigid. A living corpse, obeying only the will in that voice. With an effort he roused himself, and taking me by the arm said, "Come!" Silently we left the room and walked through the library and into the hall. The outside door was opened for us, but I alone went out into the mist and darkness.

* * *

"The waters of the river have a saffron and a sickly hue, and they flow not onward to the sea, but palpitate forever beneath the red eye of the sun with a tumultuous and convulsive motion. For many miles on either side of the river's oozy bed is a pale desert of gigantic water lilies. They sigh one unto the other in that solitude, and stretch toward the heavens their long and ghastly necks, and nod to and fro their everlasting heads. And there is an indistinct murmur which cometh out from among them, like the rushing of subterranean water. And they sigh one unto the other."

* * *

Edgar Allan Poe wrote that. Its name is "Silence." Poe, too, tarried in the house which is called Ineffable.

ROSSINI ON THE COMPOSITION OF OVERTURES.

THE following rules for composing overtures, written by Rossini in answer to a youthful composer who had asked him what to do in order to write an overture, have recently been published, for the first time, in France. From the sarcastic strain in which they are written it is to be inferred that the great composer was in anything but good humor, or that he wanted to choke off bores. Those who are classed in this category may learn something from these rules, even if they are not addicted to "composing" music:

TO A YOUNG COMPOSER.

1. Wait until the evening before the day the representation is to take place. Nothing is so exciting for the heat of fancy as necessity, the presence of a copyist who is waiting for your work, and the impetuosity of an embarrassed director, who is tearing his hair out in tufts.

In my time all the directors in Italy were bald by the time they were thirty years of age.

2. I composed the overture to "Otello" in a small room in the Palais de Barbaja, where I had been forcibly incarcerated by the baldest and most ferocious of the directors, with nothing but a platter of macaroni and a menace not to quit the room until I had written the last note.

3. I wrote the overture to the "Gazza Ladra" the first day it was produced, under the roof of the Scala, where I had been imprisoned by the director and where I was watched by four machinists (stage hands), who had orders to throw my work through the window, sheet by sheet, to the copyists, who were waiting below to transcribe it. In default of music paper they were to throw me out of the window.

4. For the "Barber of Seville" I did better; I did not compose an overture, but took one I had destined for a semi-seria opera called "Elisabeth." The public was exceedingly pleased.

5. I composed the overture to "Comte Ory" while I was fishing, my feet in the water, in company with M. Aguado, who was speaking to me all the time of the Spanish finances.

6. That of "Guillaume Tell" was written under nearly similar circumstances.

7. As for "Moise," I did not write any at all.

G. ROSSINI.



EUROPEAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W. LINIENSTRASSE 17, October 30, 1894.

MUSICAL events of the week, from last Tuesday to this, were of steadily increasing interest from the beginning, the climax and culmination being reached last night with Mme. Nordica's first appearance and most glorious success as "Elsa" in "Lohengrin" at the Royal Opera House, simultaneously with Mrs. Fannie Bloomfield-Zeisler's first Berlin rentrée this season at a concert of the Philharmonic Society. The other points and moments of special interest were the first public production at Berlin of Emperor William's "Song to Aegir" at a charity matinée on Tuesday and the first production here of Cipollini's one act opera, "Piccolo Haydn," at the Royal Opera House on Sunday night. The last named event let me say right here was the only one which turned out to be somewhat of a fizzle, and then let me begin at the beginning.

The first concert of the week to claim my attention was a joint affair given on Tuesday night of last week by Marie Busjaeger, soprano, together with Miss Betty Schwabe, violinist, and Felix Dreyfuss, the pianist. Bechstein Hall was comfortably filled and considerable applause was bestowed, by no means injudiciously, upon Miss Schwabe, who, although the youngest of the trio gave the most satisfaction artistically. The handsome young lady is a favorite pupil of Joachim and in many ways comes nearest to his style of playing, more especially his bowing. I enjoyed the share she took in the performance of the "Kreutzer" sonata immensely, and I recognized Joachim's famous Beethoven reading in her reproduction without its giving me the impression of slavish imitation or lack of originality of conception. Especially broad and almost masculine were some of the beautiful variations, and the last movement was played with verve and abandon, despite the fact that the performer played from notes. She was aided in a fine production of tone by a rare and most valuable genuine old instrument.

Much less was I fascinated by the pianist's performances, who also in his soli showed more technic than feeling, and a rather dry tone and by no means sympathetic touch. He played the Chopin F sharp major impromptu, a really very beautiful andante religioso in A flat, of his own composition, and Tausig's very difficult virtuoso piece, "Hungarian Airs."

From Miss Busjaeger I heard an air from Händel's "Rodelinda" and three Lieder by P. Cornelius, Franz and Schumann, of which the last one ("Auftraege") was the best sung. A certain fluency and a fair but not a remarkably good or finely developed vocal organ are the distinguishing features of a young singer who, musically, has much to learn yet.

A singer of a far different stamp is Mr. Hermann Gura, beg pardon, Andrew, under which pseudonym the son of old Eugen Gura made his Berlin débüt here at Bechstein Hall on Wednesday night. Despite this alias, to the assuming of which Mr. Andrew believed himself justified or forced since the great Aix-la-Chapelle theatrical scandal of last season, he is a genuine Gura, a veritable chip of the old block. Only he is much handsomer than the old man and his voice is much more beautiful and resonant than his father's now is. It is, however, by no means as thoroughly developed and as absolutely under the owner's control as is that of his father and prototype. In point of musical conception and especially dramatic characterization of what is being interpreted, Mr. Andrew seems to have learned much, if not everything, from his great paternal predecessor and consequently he is good; in fact, more praise and a greater compliment I could not possibly bestow upon him. The selections are also from his father's programs and they were highly enjoyable. With a fresh, singing baritone voice Mr. Andrew sang the following interesting program:

"An die Leyer," op. 36, No. 2.....Franz Schubert
Ballads—
"Die Lauer," op. 49, No. 1....
"Edward," op. 1, No. 1....
"Der Feind," op. 145, No. 2.....Carl Löwe
"Der Teufel," op. 139, No. 1....
"Der Nöck," op. 120, No. 2....
"Stille Thränen," op. 35, No. 10.....
"Lust der Sturmacht," op. 35, No. 1....
"Auf das Trinkglas eines verstorbenen Freunde," op. 35, No. 6.....Robt. Schumann

"Gruppe aus dem Tartarus," op. 24, No. 1.....
"Du bist die Ruh," op. 59, No. 3.....
"An Schwager Kronos," op. 19, No. 1.....
Koptisches Lied, op. 59, No. 2.....
Zweites koptisches Lied, op. 59, No. 3....
"Was sieht zu Deinem Zauberkreise," op. 15, No. 4....C. M. v. Weber
"Odysseus," op. 11, No. 1.....
"Wo ich mich zeige," op. 4, No. 3.....Hans Sommer

A large, fashionable and most enthusiastic audience followed all of his offerings with unabating interest, and after some of the particularly well sung numbers, such as Löwe's "Der Nöck," Schumann's sympathetic song, "To the Drinking Cup of a Dead Friend," and Schubert's mighty and difficult "Group from Tartarus" and "An Schwager Kronos" the applause grew to a perfect furore. Young Andrew—no matter what his failings as a man may be—as an artist and singer has won Berlin, and his second recital, a week from to-day, when he will sing some more Löwe ballads and Schumann's "Dichterliebe," will surely be attended by even a greater number of people than was the première of "Mr. Andrew," of whom only a very few knew who he was or what he could do.

Thursday evening, coupled with the new favorite of the Berlin opera going public, Humperdinck's charming "Hänsel und Gretel," we had as a novelty, "Il Piccolo Haydn." This opusculum is one of the weakest products of the new Italian school I have so far heard, and I wonder how a man of Sonzogno's acuteness and astuteness could have been led into publishing it. The music to "Der Kleine Haydn" was written by Gaetano Cipollini, while the libretto was furnished by Antonio Cipollini, the composer's younger brother, a member of the staff of the Roman newspaper "Fanfulla." The book treats of an incident in the sad period of Haydn's life, when as a young student in needy circumstances he became man servant and at the same time pupil of the old Italian operatic composer Porpora, then living at Vienna. "Porpora" has bound himself to finish his opera "Armida" by a certain day, but cannot find a theme for his last great aria. When "Count Kaunitz," on the day previous to the day stipulated for the delivery of the opera, comes to the old maestro, he finds him in despair. Then young "Haydn" jumps into the breach at the last minute with an aria which he has composed surreptitiously and which is said to be in the style of his old master. The latter is moved to tears, abdicates his title of maestro to his young body servant, whom he crowns with a laurel wreath which happens to lay around ready. Unimportant, tame and slow as the libretto is, the music beats it for all these qualities, and makes the novelty appear as the most insignificant I have heard for a long time.

A good Haydn-like theme in the overture causes one to expect a real art work of merit, but the treatment of it with grand orchestra soon dispels that hope, and when the climax of the action is reached "little Haydn" sits down to a nice spinet and pretends to play his accompaniment to an aria which is as un-Haydnish, un-Porpora like and so absolutely insignificant, that the whole scene becomes ridiculous, an effect which is heightened by the orchestral accompaniment, which is held in anything but Haydnish spinet colors. Another fault of the little work is that it introduces two personages, the mother of Haydn, and the once famous prima donna, "Anzolletta," a pupil of Porpora, who have nothing to do and next to nothing to sing during the forty minutes of duration of "Il Piccolo Haydn." Imagine the stupidity of introducing a prima donna and not giving her at least a single aria to sing! The representation at the Opera House consequently fell flat despite its great merits as a reproduction. Philipp gave an excellent portrait, musically and histrionically, of the honest but worn out maestro piccolo Porpora (of course a tenor). Little Joseph Haydn was charmingly represented by Miss Kranz, who, but for a slight impediment in uttering sibilants, would be a most sympathetic singer. Krolop was a fine type of the old-time conjunction of statesman and imperial intendant, such as Kaunitz was under the régime of Maria Theresa. Miss Weitz, too, as "Anzolletta," deserves unqualified praise for the little she had to do, and the orchestra, under Steinmann's direction, as well as Tetzlaff's mise-en-scène were beyond reproach.

The repetition of "Hänsel und Gretel" I heard on this occasion, the fourth one I have so far witnessed, made me love Humperdinck's masterpiece all the more. It ought to be rechristened "I piccoli Meistersinger." Apropos of "Meistersinger," next Monday is the 400th anniversary of Hans Sachs' birthday, when the "Meistersinger" will be given at the Royal Opera House in an extra performance, in which Georg Anthes, of Dresden, will sing "Walter Stolzing."

On alternating Fridays Mmes. Lilli Lehmann and Amalie Joachim give their popular song recitals at the Philharmonie. It was Mrs. Joachim's turn last Friday night, and she brought for her first program Johannes Brahms' new cycle of nineteen German folksongs. The latter announcement and the never ending popularity of the concert giver had drawn together quite a large and cultured audience, but I am sure that despite some show of enthusiasm and an occasional outburst of genuine applause on the part of some of the Brahms *cranks*, most of the listeners must, like myself, have felt very much disappointed. I don't care to

repeat over and over again that Mrs. Joachim's singing days have gone by, for one might take pleasure in her art, and especially her *Gestaltungskraft*, but there was so little to be felt of this in the Volkslieder cycle. It would seem that Brahms also is completely done, or on the quick decline, if he cannot find anything more profitable to do than to make such selections and to work them up in the way he has done. Arid and dreary as the desert is, the entire cycle with the two little oases of "Da unten in Thale" and the dialect song, "Och Moderich weilen Dinghan," both of which were redemand, possibly merely because they offered a little refreshment in this melancholy monotony. Even the five Lieder, which are arranged with refrain for solo quartet, are tedious beyond description. These solo refrains were sung by Misses Whitney White and Clara von Senft and Messrs. Heinrich Grahl and Arthur van Eweyk, while Dr. Heinrich Reimann handled the accompaniments in most musicianly style. Even these accompaniments, usually the stronghold of Brahms' musicianship and the exponents of his master-technic, are for the most part uninteresting.

A young American girl with the stage name of Mary Forrest (I believe her real name is Weinberg or something of the sort) claimed my attention during the first part of Saturday evening. She gave a successful concert at Bechstein Hall, and was much praised by public and press. A well trained, but not over powerful or wide ranged soprano voice of considerable flexibility, and above all fine musical instinct and powers of expression, are the distinguishing features of this young lady, who should make her way. Her pronunciation of the German text was faultless, and every syllable could be clearly understood. Her selections, too, were not commonplace, and among them three Lieder by Seuffert, hitherto unknown to me, were of special interest. The "Old Persian Love Rhyme" was one of them, and it pleased the audience so much by its quaintness and descriptiveness that it was stormily redemand.

The assistance at this soirée was furnished by Messrs. Gustav, Fritz and Franz Borisch (piano, viola and cello, respectively) who performed with good ensemble the Gade F major piano trio. The best artist among the three brothers is unquestionably Fritz, the violinist, who was also the only one who ventured upon some solo numbers.

Joseph Schultz played the accompaniments with taste.

The same evening the Joachim Quartet gave their second chamber music soirée at the Singakademie. The hall was absolutely crowded to suffocation, and, as usual on such occasions, the air was so bad and the heat so great that the general atmosphere detracted much from the possibility of a thorough enjoyment. The Singakademie management should be enjoined to provide better means for ventilation, and on days on which the chorus has held a rehearsal there the hall should certainly be thoroughly aired before a concert is given there.

I missed the Beethoven C minor, op. 18, and the first half of the Brahms B flat string quartet, op. 67, but the last two movements I heard and greatly enjoyed. The artistic climax, however, was reached with a most admirable performance of that most divinely beautiful chamber music gem, Schubert's string quintet, in which Hugo Dechart took the second cello part. Each movement was received with genuine and most enthusiastic applause and a veritable appreciation such as only the cultured audience which forms the unvarying nucleus of the old habitués of the Joachim quartet evenings can boast of.

The Sunday matinée at the Royal Opera House I mentioned in my introductory remarks. It was given by command of the Emperor and for the benefit of the building fund of the Emperor William Memorial Church, to which fund also the proceeds from the tremendous sale of the Emperor's compositions, "Song to Aegir," are to go. The performance of this work, from the most versatile pen of our German Admirable Chrichton, formed the centre point of attraction and of the program, and proved to be a veritable *pièce de résistance*. It goes almost without saying that it was received with an outburst of enthusiasm which led to a repetition that was received with even more applause, but no second repetition was granted. The Emperor listened attentively to the performance of his compositions, but did not pay the slightest notice to the success it had, and to all outward appearance he was not even conscious of it. After the repetition he accepted with a gracious smile the bow and complimentary remarks which the Prince of Wied made to His Majesty. When these two august personages entered the little side box, the Rhenish prince was by some taken for ex-Chancellor Caprivi and by some others for the new chancellor, Prince Hohenlohe. Even my usually better informed colleagues of the press did not know the Prince of Wied, but as I had often seen him at Neuwied I was able to be of some slight service to my confrères. The Empress sat with some ladies of the Court and the Princess of Wied in the great centre side box, and the lower box opposite was taken by the American legation. The house was crowded from pit to dome by the most fashionable audience the German capital can furnish.

If I have thus truthfully and without the slightest exag-

geration stated the outward success of a composition which would under any circumstances have claimed attention on account of its author, I can spare myself the trouble of a detailed analysis of the work, as I gave the outlines of it to the readers of THE MUSICAL COURIER some three months ago. In fact, I was the first one to write anything definite about the "Song to Aegir," as none of my German colleagues had had a chance to see the Imperial manuscript. A copy of it, with Prof. Max Müller's excellent English translation, and in Messrs. Bote & Bock's finest and most tasteful getting up, I have also mailed over, and it only remains for me to repeat that after a living hearing of the work I find it a splendid specimen of popular folkslied—popular in the best sense of that much abused term. If "Die Wacht am Rhein" is a good folks-song—and it must be, for it has been sung by the entire nation and millions of non-Germans innumerable times ever since 1870-71—then the "Song to Aegir" must also be a good one. For besides being more inspired melodically, more noble in musical sentiment, it also lies better for the human voice, and does not demand the extraordinary range of vocal organ which the "Wacht am Rhein" calls for if properly sung. Moreover, the Emperor's poem, if not quite as popular in sentiment or verbiage as the "Wacht am Rhein," is infinitely more chevaleresque, more elevated and more rousing. I have no doubt that the "Song to Aegir" will soon be heard in all parts of Germany, and not only there, but "so weit die deutsche Zunge klingt."

The performance, under Prof. Albert Becker's direction, by the Berlin Cathedral Choir, and with the assistance of the Royal Orchestra, was most inspired and inspiring one. Professor Becker, popularly called Messenbecker (but by no means Beckmesser), because he is the composer of several masses and, in order to distinguish him from the many other musical Beckers, arranged the Imperial composition for male chorus and orchestra, in which arrangement it was performed on this occasion.

Besides the "Song to Aegir," the program contained as as opening numbers two choral numbers with orchestra by Becker, and as closing numbers three arrangements of Adrianus Valerius' (1626) Old Netherland songs, likewise for chorus and orchestra, which latter were very effective. Mr. Becker is to my mind a much better arranger than he is a composer, as the fountain of his inspiration is but dry, while his musicianship is beyond question.

Four old Netherland songs of Valerius and the male quartet, "Ständchen" (melody found on an old Rembrandt picture), all by Kremser, were likewise on the program, but all of them I have heard more finely sung by the New York Arion under Van der Stucken than on this occasion. The quaint little "Ständchen," however, was redemanded most enthusiastically, just as it was on the Arion concert trip through Germany whenever that little gem had appeared on the program.

Four a capella madrigals, by Donati, John Bennett, Hasler and Gastoldi, were splendidly sung by the Cathedral Choir, especially the tender Bennett madrigal, "Fliesset dahin ihr Thränen." The "Crusaders' March," from Liszt's "St. Elizabeth," also came in for a good share of the applause.

The only soloist was P. Bulss, of the Royal Opera, who was in excellent voice. He is a fine baritone and a great artist, and he showed both qualities to the very best advantage on this extra occasion when he sang Loewe's stirring ballad, "Emperor Henry IV.'s Dedication of Weapons" and Martin Plüddemann's no less martial "Ode to the Prussian Army." The latter is a most musicianly and really inspiring setting of Kleist's patriotic poem, in which the "Hohenfriedberg March" is used by the composer in a most ingenious manner as a background for his finely worked out national musical poem.

Bulss sang both works with verve and an élan which were simply irresistible. He carried the whole audience with him, and the one most hearty to join in the applause and causing a triple recall of the artist was His Majesty the Emperor.

* * *

I now approach the end of my allotted weekly task with yesterday's double event, and a day of which every American ought to feel proud. At the Philharmonic, the second concert of the Strauss Philharmonic subscription series took place before a much larger audience than had been present at the first concert of this really most interesting cycle of orchestral concerts.

The program was a well selected one, and opened with Berlioz's most powerful, but also most uneven overture, the one to "King Lear," which he wrote in 1831. It was most forcefully and authoritatively read under Richard Strauss' baton.

Then came the soloist of the occasion, Mrs. Fannie Bloomfield-Zeisler, who again was heard in the Rubinstein D minor piano concerto, with which she had scored such a tremendous triumph at a concert of her own here last season. I cannot truthfully state that our gifted countrywoman duplicated her former success on this occasion, but still she won the praise of the connoisseurs and a most hearty triple recall from the large audience. She played perhaps a trifle more finished even than last season, but on the whole she created less of an impression, which may

have been and probably was due to the largeness and the acoustic defects of the hall, in which a piano, be it ever so good a one, does not sound as well as at the Singakademie.

The program contained two novelties, the first one of which was Felix Mottl's excellent orchestration of Schubert's well-known and exquisitely beautiful F minor fantasia, op. 103, originally written for piano for four hands. Mottl has gone to his self imposed task with that fine taste for and intimate knowledge of orchestration for which he is justly famous, and he has enriched the concert literature with one of the most entrancing pearls of German music.

The second novelty, a "Perpetuum mobile," op. 257, by Johann Strauss, is designated by the Viennese jubilee composer as a "musical joke."

It is thoroughly Straussian in spirit and is treated with a skill and daintiness, especially in orchestration, which show the composer of the "Fledermaus" from his most advantageous side. The performance of this scherzo was so frisky and finished that the little novelty was most enthusiastically redemanded.

* * *

I left Richard Strauss and the Philharmonic Orchestra to finish their program with Haydn's E flat symphony No. 8, and without me, and rushed down to the Royal Opera House, where "Lohengrin" was being enacted with Lillian Nordica as "Elsa," the Emperor and Empress in attendance, and, despite the raising of the prices of admission, before one of the largest audiences the Opera House ever held.

The impression which our beautiful, winsome and most sympathetic American prima donna created in the part of "Elsa" at Bayreuth last summer I described at the time. I can to-day only state that the Berlin impression was a duplicate, and in so far even more pronounced, as here it was permitted to show Mme. Nordica the individual appreciation, and shower upon her personally the honors that were her due, while at Bayreuth only the single unfolding of the curtain after the final scene of the third act is granted. In order not to have to repeat myself I shall to-day give you, instead of my own opinion of Mme. Nordica's "Elsa," a translation of what Mr. Georg Davidsohn, the expert operatic critic of the "Boersen-Courier," has to say about last night's performance:

"The appearance of Mme. Nordica as guest gave us an opportunity to renew the acquaintance which we had made with her 'Elsa' at this year's Bayreuth festival performances; it offered to our public the possibility to acquaint itself with this interesting and important artistic achievement. The admiration which this 'Elsa' found in the cycle of the Bayreuth performances was likewise accorded her at our opera house; her success was a complete one. About her impersonation of the part, we can only repeat what we have detailed in our Bayreuth report. The mastery in the vocal treatment; the admirable musical reproduction; the beauty and sweetness of the voice; the poetic appearance—all this is joined to a perfect art of histrionic representation, which gives eloquent expression to each emotion of the soul, to each shade of the music. In this harmony between the musical and dramatic qualities, in this embodiment of 'Elsa's' character and its musical formation, the devotion with which Mme. Nordica has studied the part at Bayreuth can easily be recognized. Such devotion, however, can only achieve like successful results if it is coupled with such equally high intelligence and such rich artistic endowments. Above all other things, it is also remarkable with what mastery Mme. Nordica controls the German language. We know of no German singer who, with regard to clearness and correctness of text pronunciation (these important necessities for the Wagnerian art products), could be said to equal her, and not in a single instance did a foreign accent make itself disturbingly felt. I mention the latter circumstance prominently just for the benefit of those who could not find words enough to so bitterly resent the choice of foreign artists for the participation in the Bayreuth festivals. If foreign born artists offer performances such as this 'Elsa,' if they enter so thoroughly into the spirit and the essence of a German art work and of our language, we should be glad of this gain for the German stage, and should feel proud of such a conquest."

"The public, which filled our opera house to the last place—the Emperor and the Empress were also present—overwhelmed Mme. Nordica with applause, and did not get tired recalling her after each act. At the close a great wreath with ribbons in the colors of her native country, the United States of North America, was presented to her." So much for George Davidsohn, and so much also for Buckingham!—Buckingham in this instance stands for Tappert, who is the only one who in the "Kleine Journal," just as he did last summer from Bayreuth, has ought unfavorable to say against Mme. Nordica's ideal representation.

The surroundings of Mme. Nordica in this "Lohengrin" performance were up to our best Berlin standard. Gudehus had a good evening, and was heard to advantage in the title rôle. Mrs. Ritter-Goetze was a fine "Ortrud;" Bulss overacted "Telramund" a trifle, and did too much of the *parlando* business, but otherwise he also was suberb.

Stammer was a sonorous "King Henry," and Fränkel is always good as the "Herald."

Above all, the chorus and orchestra, under Dr. Muck's direction, were all that could be desired, and the stage management seems to have gained through last summer's exceptionally fine Bayreuth experiences, as was especially noticeable in the moving of the masses.

On the whole, as I said before, it was a most memorable evening, and one that our American colony may justly be proud of.

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From here Mme. Nordica goes to-day to Leipsic to sing at a Gewandhaus concert.

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The Stern Conservatory of Music, which since the death of Miss Jennie Meyer was without a director, has become the property of Prof. Gustavus Hollaender. The contract of the sale contains a clause by which the new director binds himself to maintain the same old and efficient staff of teachers that were hitherto engaged at the institute. Professor Hollaender is the well-known violin virtuoso, professor at the Cologne Conservatory, conductor of the Guerzenich popular concerts and founder of the Hollaender String Quartet.

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Mrs. Gisela Staudigl, well remembered in New York as the first and best "Brangäne" in the Metropolitan Opera House "Tristan" performances, has just been decorated by the Prince Regent of Bavaria with the golden Ludwig's medal for art and science in recognition of her artistic representations during the recent Munich Wagner model performances.

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Franz Rummel is in Berlin fresh from his recent triumphs in England. The pianist played last night at Dessau the Beethoven G major concerto and scored a most pronounced success.

O. F.

Fannie Bloomfield-Zeisler's Triumph.
BELOW we give a few criticisms from the more important papers of the appearance of Mrs. Fannie Bloomfield-Zeisler at the second Philharmonic concert, at Berlin, October 29, from which it will be seen that this gifted American pianist is carrying everything before her:

"Berliner Boersen-Courier," October 30, 1894.

We hardly think that the D minor concerto, by Rubinstein, was ever—often though it is heard in our concert halls—played better, grander in conception, with clearer or more beautiful tone, with more precision in its runs than last night by Mrs. Fannie Bloomfield-Zeisler in the Philharmonic concert. Mrs. Zeisler, who already last year was recognized as a pianist of the first rank, gave us a truly stupendous master performance in the rendition of this concerto. It was above criticism. That the audience rewarded the artist with enthusiastic applause goes without saying.

"Vossische Zeitung," Berlin, October 31, 1894.

In the second Philharmonic concert, which was given last Monday under the leadership of Court Conductor Herr Richard Strauss, appeared Mrs. Bloomfield-Zeisler, who played Rubinstein's D minor concerto, the same composition with which she introduced herself at her début in Berlin last winter. Still more intense than then was the impression which her remarkable genius created. Virile decision manifested itself in conception, touch and rhythm, womanly grace in the sweet softness of her tone production and dynamic shading, while as regards technic the artist showed herself infallible and brilliant and full of grace and temperament. A beautiful Bechstein piano assisted Mrs. Zeisler in the production of tone effects of noble strength, as well as delicate poetry. She was rewarded with stormy applause.

"Berliner Lokalanzeiger," October 30, 1894.

The soloist of the evening was Mrs. Fannie Bloomfield-Zeisler, that grand American pianist. It was a genuine pleasure, during the present perfect flood of mediocre piano playing, to once again hear such an extraordinary artist. Rubinstein's D minor concerto gave Mrs. Zeisler full opportunity to show all the great virtues of her playing, which on her appearances here last winter won for her the recognition as a pianist who has few peers. The simplest melody and the most complicated passages, the most powerful force and the most delicate softness, all show the great master hand. Her interpretation is withal imbued with such deep feeling as one rarely finds in piano playing. A truly splendid masterpiece of interpretation was the second movement, while in the third she showed her almost incomparable technic. Her triumph was such as one rarely witnessed in these concerts. The applause was so stormy that she was compelled to appear five times on the stage to receive the thanks of the perfectly enthused audience.

An Ohio Orchestra.—The Symphony Orchestra, of Hartwell, Ohio, under the direction of Mr. Wm. Ross, gave its first concert this season November 8, with much success.

Mobile, Ala.—The first public rehearsal of the Gesang Verein Frohsinn, of Mobile, Ala., was given November 12. The program was an ambitious one, and was effectively given. A small orchestra gave the accompaniments.

Suicide of a Singer.—Thomas W. R. Williams, an opera singer, committed suicide with morphine at his rooms in Spokane, Wash., on November 8. It is said that the cause was a disappointment in love, the young woman being an amateur actress of local note.

The deceased was born in England and educated for the stage. In 1886 he emigrated to Canada, and for some time sang with the Toronto Opera Company. He afterward appeared with the Emma Abbott Opera Company. He was a member of the Mozart Club, of Spokane, and had assisted that organization in presenting the operas "The Pirates of Penzance" and "The Chimes of Normandy."



BRITISH OFFICE OF THE MUSICAL COURIER,
15 Argyll street, LONDON, W., October 31, 1894.

SIEGFRIED WAGNER is expected to arrive in London from Amsterdam to-morrow. He has just been conducting a performance of his father's works in the Dutch capital. Previously to this he spent several days in Paris, where he proposes to pay a flying visit on his return, and has arranged to witness a production of "Die Walkure."

I believe that every seat has been sold for the concert at Queen's Hall, and everything looks as though Siegfried Wagner would be warmly welcomed on his arrival in London.

Josef Hofmann has met with great success on his tour in the provinces, which will include forty-three appearances during the next two months. At Manchester he was so successful and the people were so enthusiastic that he will give a second recital there early in December.

Mlle. Trebelli goes to Holland, where she will appear in concert November 28, at The Hague, and the following evening at Amsterdam, where Sarasate also plays the same evening. This makes the fourth season that Mlle. Trebelli has sung at these orchestral concerts.

Siloti while in England played at the Crystal Palace and at two or three places in the country, but was unable to stay long enough to give recitals in London. He will return the end of February, and remain the greater part of March, giving in all ten or twelve recitals in England and Scotland, including one or two in London.

At the Crystal Palace last Saturday afternoon Mr. Hamish McCunn's "Land of the Mountain and the Flood" opened a fine program. This bright and popular piece I have spoken of many times before. It was followed by a fine interpretation by Ysaye of Max Bruch's concerto for violin and orchestra, No. 2 in D, which was written for Sarasate and played by him accompanied by the composer at these concerts November 8, 1877. This was substituted for Saint-Saëns' concerto for violin and orchestra, No. 3, on account of the instrumental parts not arriving in time. In the latter part of the program Ysaye played the fantasia on airs from "Faust" (Wieniawski), receiving a second recall, but not responding.

A new vocalist, Miss Ottie Brony, was introduced to the patrons of this institution in the recitative and aria, "Sombre Foret," from Rossini's "Guillaume Tell." Her voice is rather small, but of good quality. She displayed excellent style in the interpretation of this selection, and later on sang Bendel's "Wie beruht mich Wundersam." I must make special mention of the fine interpretation that Mr. Manns' forces gave to Tschaikowsky's "Symphonie Pathétique" in B minor. Weber's "Euryanthe" overture completed the program.

Mr. Franz Rummel gave his second and last piano recital of the season at St. James' Hall last Wednesday afternoon. It will be remembered that he first gave an orchestral concert, which I noticed in these columns. Mr. Rummel, who has not been here in several years, certainly made a profound impression on the musical population of London. His fine technic and powers of interpretation were enjoyed by a large audience, which testified repeatedly its genuine pleasure in listening to his performance of a finely selected program, commencing with "The Harmonious Blacksmith," and including Beethoven's sonata, op. 27, Schumann's fantasia, op. 17, and shorter selections from Mendelssohn, Schumann, Schytte, Chopin, Brahms, Brassin and Liszt. Mr. Rummel is one of the few artists who are masters of expression, as we understand it in the best sense, when played on that wonderful instrument, the modern orchestral grand piano. When Mr. Rummel again comes to London to give recitals I am sure he will meet with a warm reception. Arrangements have already been made for his appearance here February 12 and 19. Negotiations are pending for his appearance at the Philharmonic in April, and also for several recitals in the North of England and Scotland.

I have before me the program of a recital given by Mr. Ernest Meads, assisted by Miss Mary Willis and Mr. Arthur Barlow, vocalists, and Miss Edith Willis, accompanist, which was given at Princes' Hall, October 25. The program contains a good selection of popular vocal numbers, which interspersed Mr. Meads' recitations from Shakespeare, Macaulay, Overton and Jerome.

Miss Olive Harcourt gave her first concert at Queen's

(small) Hall last Friday evening, when she was assisted by Miss Kate Wolff, pianist; Mr. Mirko Belinski, 'cellist; Mr. Henry Ward, basso, and Mr. Theodor Plowitz, who conducted.

On Saturday afternoon, October 27, Mr. Bonawitz gave an "Invisible" concert in the Queen's (small) Hall. As on the previous occasion last May, the executants were hidden from sight behind screens, ferns and flowers. An interesting program was well interpreted by the concert giver, assisted by Mme. Schreiber and other well-known performers, and the advantages of this method of performance again demonstrated. It is hoped that Mr. Bonawitz will persevere and give the public plenty of opportunities to come to a well considered conclusion, and thus thoroughly test this important question.

The first Popular Concert of the season, No. 1,288 of the series, was given in St. James' Hall last Monday evening. These time honored concerts are truly "popular," for the hall was filled. The quartet, consisting of Mr. Whitehouse, 'cello, Mr. Gibson, viola, and Mr. Ries, second violin, was lead by Miss Wietrowetz, first violin. This lady is a pupil of Joachim; she is an intelligent player, thoroughly in sympathy with the classics, and makes a fairly satisfactory leader. Her rhythm is just a little unsteady—a womanly quality, however—and she possesses more warmth than finish. Beethoven's great E flat quartet, op. 74, was chosen to open the concert, and it received a forcible and intelligent interpretation, though in the presto the players almost came to grief with the time. Leonard Borwick was the pianist, and in a masterly manner played Beethoven's last sonata, op. 111. He was many times recalled, and finally was compelled to play an encore. He afterward joined Miss Wietrowetz and Mr. Whitehouse in a Schumann trio. Mrs. Helen Trust sang in a pleasing manner. These concerts are pure and simple classical chamber music concerts, and vocal music is sparingly introduced only as a relaxation from the severer strain of the instrumental compositions.

The same evening Mr. Ernest Fowles gave the first of a series of concerts of British chamber music, and the Queen's (small) Hall was filled with an enthusiastic audience. The principal works were by Stanford, Parry and Ashton. Algernon Ashton stands high among British chamber music composers, a position which he holds by virtue of the power, brilliancy, depth and originality of his compositions. His second quintet in E minor was chosen to represent him that night. Dr. Stanford's beautiful string quartet in G, op. 44, was most favorably received. The learned Cambridge professor has lavished a wealth of ideas and technic in this work, but he does not seem to be quite as much at home as in his orchestral works. Dr. Parry was not at his best in the duet in E minor for two pianos. Oratorio, a branch of the art most successfully cultivated by him, is more natural to him than modern piano technic. The executive artists were all of the first order, but special mention should be made of Miss Agnes Zimmermann, pianist; W. H. Squire, 'cellist, and Miss Hilda Wilson, contralto.

Mr. Whitney Mockridge, the Canadian tenor, and Mr. John Lemmone, the flutist, from Australia, last Thursday afternoon made their formal débuts before the London public at an Invitation concert given by Mr. Daniel Mayer, at the Salle Erard. Mr. Mockridge chose for his principal song the recitative and aria, "How frail and weak" and "Lend me your aid," from Gounod's "La Reine de Saba." The room was hardly large enough for his voice to be heard to the best advantage, and consequently he did not make the effect he would have done in a larger auditorium. All present were impressed with his dramatic talent and fine tenor voice, and no doubt, now that he is fairly launched before the public, he will become one of the great favorites here. He has already booked a number of engagements, notices of which will be seen in these columns from time to time.

Mr. John Lemmone chose to be first heard in Widor's duet for piano and flute, op. 34, which was introduced to London by M. Taffanel last season, playing later on Briccialdi's "Il Vento" and two Spanish dances by Pessard. Mr. Lemmone showed himself to be a thorough musician, and produced an unusually fine tone on his instrument. He is certain to take high rank here among the flutists of the day.

Madame Augarde completed the trio of artists brought forward by Mr. Mayer on this occasion. Her first solo was Beethoven's sonata in E minor, which she followed by Liszt's "Liebestraum," and Scharwenka's "Valse Caprice." In the sonata she gave a technically correct, but uninspired performance, putting a little more individuality however, into her other two selections. Mrs. Whitney Mockridge and Signor Carlo Ducci accompanied.

Mr. Dal Young, the composer-pianist, gave an exhibition of his talents in the latter capacity at the Queen's (small) Hall last evening. My representative was not very favorably impressed with this young man's interpretation of the classics on the piano. He seemed to indulge somewhat in exaggerated feeling, and his playing lacks vigor. His own "Fantasiéttes lyriques" (op. 4), published by Weeks & Co., proved a popular number, and we believe that Mr. Dal Young would succeed better in the field of composition than as a virtuoso. I learn, however, that he made himself

very popular in Rome, where he played in various embassies and palaces. He was two years a pupil of Leschetizky.

"Little Christopher Columbus" has migrated from the Lyric Theatre, where he has entertained large audiences for something over a year, and has taken up his abode at Terry's Theatre on the Strand. The part of the young hero is now filled by Miss Addie Conyers with great success, otherwise the cast is the same as that already mentioned at the Lyric. Everything points to continued prosperity for this popular piece.

Her Berg, who hails from the Berlin Conservatoire, has been demonstrating his powers of endurance by giving a thirty hours' recital at the Royal Aquarium. He commenced on Friday afternoon and committees were appointed to relieve each other from time to time and see that he did not lift his hands from the keyboard during these thirty hours. He played all kinds of music, ranging from Mendelssohn to Strauss, and from Wagner to Chevalier, all from memory, taking in altogether some 400 pieces. He accomplished the feat, and at the end of his thirty hours' strife composed a gavotte, which he is going to call "The Thirty Hours Gavotte." He has arranged to continue these recitals once a week for the next three months, increasing one hour at each performance. Some mathematician has calculated that he would strike nearly 2,000,000 notes in the thirty hours. It must be evident to all that the cause of art is not served in these Herculean feats; in fact there is little art in them, though he claims to keep up the same brilliant technic during the entire performance.

Arrangements are now made for Sarasate's appearance here next summer. Rosa Green is back in London after her visit home and her stay on the Continent, ready for work. One of her most important appearances will be in the "Golden Legend" on December 11 at Hull. At Mr. Gompert's concerts in the Salle Erard November 14 Mrs. Katharine Fisk will sing two songs of Brahms', with viola accompaniment. Mr. Whitney Mockridge will appear at the opening ballad concert on the 21st inst. Madame Clara Poole practically makes her débüt before the London musical world to-morrow evening in the "Elijah," given by the Royal Choral Society at the Albert Hall. I have arranged to cable an account of her appearance, which I trust my readers will be anxious to see.

The Royal College of Music has given its first concert of the season in the temporary hall which is erected on the site where they intend building the combination of hall and theatre (a concert platform at one end and the stage and its fittings at the other) when some generous donor will put down the necessary money. The temporary structure holds over 500 people, and is made of wood and glass. On this occasion it proved excellent for sound, and will answer the purpose admirably until the new building is completed. The concert was one of chamber music by the students of the college, most of the numbers being well-known works, calling for no special comment. Those students who took part demonstrated that they were receiving excellent instruction at the hands of the professors of the college.

Mr. Carvalho, director of the Paris Opéra Comique, will publish a volume of his musical and other reminiscences, which has been arranged to appear in serial form in "Le Matin." As it was M. Carvalho who first brought out "Faust," "Mireille," "Philemon et Baucis," "Romeo" and other operas of Gounod's, he will no doubt give some interesting matter concerning these and other experiences he has had while manager of the Lyrique and Opéra Comique.

The discovery of a hitherto unknown opera by Hadyn in the archives of Count Esterhazy's castle at Eisenstadt may not be of much importance, as it is well known that Hadyn composed a number of short operas for the triumph of Prince Nicholaus, most of them bearing undoubted signs of being written to order in a very short time and with very little to recommend them for public performance. This new discovery may prove to be one of these works, but as it is announced that it will be produced this coming season, we shall then have opportunity of judging its worth.

It is now arranged that Dr. Mackenzie's new suite for violin, entitled "From the North," will be played the first time at Mr. Ernest Kiver's concert at the Queen's (small) Hall this evening. M. Sauret is the artist who will interpret these, and Dr. Mackenzie will conduct. The new sonata in two movements, allegro and pastorale andante, for violin and piano, by Miss Rosalind Ellicott, daughter of the bishop of Gloucester, will be also introduced by M. Sauret on this occasion.

It is with regret that I have to notice that Miss Kate Rolla, through singing while suffering from a severe cold, has had to withdraw from her engagement at the Savoy Theatre. As she will not be able to appear again for some time without the risk of losing her voice entirely, the part of "Mirette" will be taken by Miss Florence St. John.

Madame Patti has announced a provincial tour under the direction of Mr. Percy Harrison, of Birmingham.

The Rev. W. D. V. Duncombe, Minor Canon of Hereford Cathedral, who it will be remembered was one of the contributors to the European edition of THE MUSICAL COURIER,

has had a collection of the carols sung at the Cathedral, mostly traditional melodies harmonized by himself, published in a small volume containing twelve numbers, at the urgent request of several musicians who heard and who very much admired them.

During Miss Lillian Russell's stay in London arrangements were consummated by which M. Bemberg will compose the music to an opera, the libretto of which she will furnish, on the subject of "Cleopatra." M. Bemberg sails for America so as to arrive November 17, and he will attend to the production and mounting of his opera "Elaine."

A society has recently been formed calling itself "The Society for the Cultivation of Modern Chamber Music," and will begin operations next month. It will hold meetings in Messrs. Brinsmead's piano rooms every fortnight, when chamber music by modern composers of all nationalities will be performed. The subscription is moderate, and the concerts ought to be very popular.

It is said that a permanent orchestra is being formed in London, where up to the present no attempt of the kind, with the exception of the Crystal Palace, has proved successful. Probably the success of the new Scottish orchestra has encouraged Mr. Daniel Mayer to take up the idea, for it may be termed "success," as its losses last year were two-thirds less than was anticipated, and there is reason to hope that this season will not only cover the deficit but leave a fair profit. A full announcement of the scheme will probably be given shortly.

Two French composers of distinction will appear at the first of the Wolff Musical Union concerts November 22. They are M. Thome and M. Faure, and it is confidently hoped that they will each contribute a new work to the program.

The Musical Guild has been obliged to give up its autumn series of chamber concerts from lack of support, but it is announced it they will give a few performances about Easter, when the future of the society will be decided by the attendance.

The Guildhall School of Music.

Last Saturday afternoon an important function took place, when the Lord Mayor, supported by the Music Committee of the Guildhall School of Music, presented the prizes and certificates to the successful scholars of this institution. The ceremony was held in the large hall of the Guildhall proper, but first some of the more successful students and choir gave a select concert, which was thoroughly enjoyed by the large audience. The choir of the school, under the exceptionally inspiring training of Sir Joseph Barnby, has reached a high point, and in its rendition of the motets, Mendelssohn's "Judge me, O God," and Sullivan's "O Gladsome Light," and Benedict's "Hunting Song," it did full justice to its instructor. Other items in the program included Sargeant's "Blow, Blow, Thou Winter Wind," by Mr. Tom Powley, "Tis Love, ah, 'tis Love," by Mr. Francis Lloyd, and "The Worker," from Gounod, by Miss Rose Hicks; "Io Son Titania," from Ambroise Thomas' "Mignon," by Miss Regina Atwater, who gained the Lord Mayor's Prize, and Schubert's "Aufenthalt," by Miss Florence Oliver. A violin solo, "Scene de Ballet," De Beriot, by Master Percy Frostick, a lad of some twelve summers, and "Valse Humoresque," Stojowski, and Presto in D, Carlo Mayer, by Miss Madeline Payne, the Erard scholarship holder, completed the program.

The Lord Mayor spoke very heartily in praise of the talent displayed on this occasion and the proficiency gained by those who had taken part, and complimented Sir Joseph Barnby upon the work done by the school during the last year. Sir Joseph replied, speaking among other things of certain developments which they had in contemplation. One of these was the increasing of the staff for teaching the organ, and the purchase of more instruments, so that those who wished to study the organ would have largely increased facilities for doing so. Another was the perfecting of arrangements for sight-singing classes, to be held every hour of the school day from half past 8 in the morning till half past 8 at night, at a fee of 5 shillings for the term, which would be within the reach of all, and being held every hour would be available for every student who came into the school to make themselves excellent sight readers. He had been impressed by his large experience with the great need of improvement in this direction, as he frequently had good voices apply to him who through inefficiency in reading could not take their place in the chorus, but had to give way to inferior voices. The new departure would do away with all this and would be of great value to all who could avail themselves of it.

Referring feelingly to the losses during the past year of the secretary, Mr. Charles P. Smith, and three others from the staff, he spoke of how all were working to one end—the upbuilding and increasing usefulness of this institution. In December "The Messiah" was given by the school at St. James' Hall, the noticeable incident about it being that it was given in its entirety for the first time in many years. A performance had been given in the School Hall of "Philemon et Baucis," and "Cavalleria Rusticana," and another at Drury Lane of "Carmen," when the Duchess of Teck honored them by her presence. This year they are progressing, and had chosen a work of greater difficulty, Berlioz's "Faust." The operas selected

for this term are "Orfeo" and "Pagliacci," to be given at the school, and "Romeo and Juliet" at Drury Lane. Passing on, Sir Joseph said they were greatly indebted to Sir Augustus Harris in helping them on in every possible way, in giving them the use of Drury Lane, and also, when a testimonial was offered to him, instead of having a memento of silver he preferred to give one worthy scholar in each of the leading schools of London a Steinway piano. He also spoke in like terms of Mr. Daniel Mayer, who had contributed a scholarship of 40 guineas for a pianist, and of Miss Madeline Payne, who had won it. Mr. Mayer also gave this young pianist the use of a fine Erard grand piano. He has been equally generous toward a piano pupil in both, the Royal Academy and the Royal College of Music. Continuing, Sir Joseph spoke of his intention to develop and extend as far as possible the facilities for learning orchestral music, and he aimed to keep up with musical progress in every line.

Several additions have been made to the staff (which now numbers about 180), including Mr. Wilhelmj, Mr. Johann Wolff, Mr. Beno Schonberger, and an important addition to the executive in Mr. Hilton Carter as secretary.

After the Lord Mayor had presented the prizes, certificates and medals to those who had earned them, the chairman of the committee of the Guildhall School of Music (which is under the Corporation of London) spoke of how much the officials of the city were interested in the well-being and progress of the school, which was the largest of any in the world, and he was glad to say, a credit to all connected with it. They were anxious to extend it, as far as lay in their power, and by their system, which brought good instruction in every branch of music within the reach of all, they were glad to find that they were thus able to do a lasting work in helping to carry forward a movement for the popularizing of the culture of music in England. No special branch, he said, was more important than the orchestral music, which probably did more to educate the people than anything else. A man who was willing to put down £3,000 for the establishment of a small permanent orchestra came to them, he said, for the material, but he regretted that they could not furnish the number necessary. They needed £100 a year for three years, which would enable them to cope with this important subject, and he hoped that someone would come forward with this amount, and thus enable them to give full justice to this department. He said that the school was in need of more scholarships, and as its usefulness became more widely known he hoped that people would come forward and give them that support which would enable them to carry the good work to its furthest possible development.

FRANK V. ATWATER.

Roeder's American Opera.

MARTIN ROEDER, the well-known composer, for several years a resident of Boston, has completed a new opera, the book of which is also his. Much interest will follow the presentation of an American opera of a serious nature. The story, as nearly as is consistent with the dramatic development of the plot, is based upon incidents of the civil war, a thrilling climax being reached in the final act where Whittier's heroine, "Barbara Fritchie," stands forth a strong and noble figure in defense of her flag. It has remained for Mr. Roeder to seize upon a theme heretofore neglected by other composers and to present to the American people the first attempt of national opera.

In order to evolve from the mass of incidents crowded into the annals of the rebellion a fitting subject for the development of great and stirring musical ideas he has spent two years of exhaustive research and has thrown himself with great enthusiasm into his purpose, that of writing such an opera as shall arouse the patriotism that is a part of every man and woman. A few critics assembled a few weeks ago to pass judgment upon some selected portions of this new opera. A hearing under the conditions then existing was a severe test of what the composer had accomplished. Stripped of all the necessary accessories that would have accompanied the barest preliminary rehearsal of solo voices, chorus and orchestra, the work as a musical composition alone produced a great effect upon his hearers.

Giving free play to his own ardent nature, Mr. Roeder has happily struck a keynote that cannot fail to arouse an American audience. Through the entire work, like a poetical "leit motif," runs the grave question of slavery and freedom taken in a symbolic way—a subject requiring thoughtful care and consideration in its treatment. Patriotic enthusiasm, veneration for the flag; the cheerful hope of peace—each in its turn forms themes for characteristic and powerfully descriptive music, which Roeder has seized upon with excellent effect.

In contrast to the so-called national operas of the French, German and Italian schools, he has avoided an effort to evoke enthusiasm by a too frequent introduction of popular and patriotic airs.

By a happy juxtaposition or intermingling of thrilling incidents, stirring descriptive music, rapid dramatic action

and strong local coloring, the work can scarcely fail in its purpose, and the originality of the music will help it to success.

The opera may possibly be heard this season.

Although, as already stated, Roeder is not a native of this country, still for the past few years he has made his home here, and during that time has done much in advancing the cause of music. He is a man of strong and unique personality, and his compositions bear the stamp of originality.

Miss Yaw's Musical Throat.

MISS YAW was prevailed upon to submit her throat to the examination of a physician and the following is the diagnosis, which is given as a remarkable case:

Since Manuel Garcia, of London, by the aid of the laryngoscope, first made a study of the vocal organs during phonation down to the present time there has been no instance in medical literature that presented such a wide range of voice production as we find in the case of Miss Yaw. And she is of surpassing interest, not only to lovers of music, but to the entire scientific world and especially to laryngologists. In explaining the causes of her ability to sound notes differing so widely from each other and yet without injury to their melody several elements must be considered: Her true vocal bands are absolutely perfect, and by the aid of the cartilages of Seiler, found only in woman, and by means of an unusual development of the intrinsic muscles of the larynx she is enabled to throw into vibration and with different degrees of rapidity the entire length of the vocal chords or only a part thereof. But of greatest interest is her remarkable control over the muscles which regulate the division and modification of the resonant cavities, the laryngeal, pharyngeal, oral and nasal, and upon this depends the quality of her voice. The uvula is bifurcated and the two divisions sometimes act independently. The epiglottis during the production of her highest notes rises upward and backward against the posterior pharyngeal wall in such a way as to almost entirely separate the laryngeal and pharyngeal cavities at the same time that it gives an unusual conformation to these resonant chambers.—John O. M'Reynolds, B. S. M. D.

The Yaw Concert Company, now singing in Texas, had, according to the local papers, immense houses. The Houston papers cannot find words enough to eulogize Miss Yaw's singing, Miss Lay's piano playing, and Mr. Dick's violin virtuosity. No company that has visited that section of the country has made so much stir and given so much satisfaction. At the Cotton Exposition in Waco she had an audience of 5,000 people, and by her presence of mind prevented a panic which might have occasioned a great loss of life. This is the account taken from a Waco paper:

An audience of 5,000 people filled the auditorium of the Cotton Palace last night.

The concert began with selections on the piano and violin by Miss Lay and Mr. Dick.

During an intermission, a startling scene occurred. A lady in the rear of the audience, from some cause fainted, which resulted in some confusion and little excitement, in the midst of which some fool said "Fire!" and the immense audience was in consternation, and the subdued fear that always precedes a panic took possession of thousands. Hundreds of men jumped up and called to everybody to keep their seats. Several began to make for the door and others were about to follow, not heeding the admonition of the cooler ones, when suddenly a clear, sweet voice was heard trilling in the entrance room to the stage, and a moment after Miss Yaw—for it was she—stepped on the stage and thrilled several times. The attention of the audience was attracted to her, all took their seats and a storm of applause followed.

The presence of mind which was exhibited by this young lady was the subject of much comment, and she the object of admiration, for all probability but for her a panic resulting in the loss of life would undoubtedly have occurred.

Nina Bertini Humphrys.—Nina Bertini Humphrys has been engaged to sing at two concerts in Baltimore and Washington on the 19th and 20th insts., after which Miss Humphrys will join the Tavares Company to sing leading prima donna rôles.

Albert G. Thies.—Stamford (Conn.) papers give glowing accounts of Albert G. Thies' singing at a concert given last week by Miss Aiken. Mr. Thies' services at concerts are much in demand this season.

Florence Stidham.—Miss Florence Stidham, a promising contralto, was recently heard with the Washington Choral Society in "St. Paul." The Washington "Post," the authority on musical matters, says:

Miss Stidham had but one chance to distinguish herself, owing to the liberal cutting of the contralto rôle, but she improved this to the utmost. Her recitative was good, but in the following arioso she fairly excelled herself and won rounds of applause.

Providence Singers.—The prospectus of the Arion Club, of Providence, R. I., has made its appearance. On December 21 the club will sing in "The Messiah," with Lillian Blauvelt, Gertrude Stein, D. G. Henderson and D. M. Babcock, soloists. The first regular concert takes place January 29, the second March 26 and the third on May 14 or 21.

As usual Mr. Jules Jordan will be the director and can be relied upon to provide excellent entertainment.



PARIS.

Great men belong less to the century that has seen them born than to that which has formed them.

A GROUP OF VERY INTERESTING MEN.

AMONG the interesting musical amateurs of Paris mentioned in the European edition of THE MUSICAL COURIER was the Marquis d'Harcourt, a young noble of money and musical taste, who has expended both freely in the interest of musical progress in the French capital. A pupil of the Conservatoire, of Massenet and Savare, he did not shrink from the artistic routine which makes the French musician what he is. He also studied in Berlin and Brussels.

He has written much—two ballets, one in three acts, another which has been successfully played here; also two quatuors, two symphonies, any quantity of melodies, religious music and a mass entire for orchestra and choir. A mass written by him at fifteen has been played in Brussels.

But his pets are his *salle de concert* and his orchestra. The former he had constructed after his own designs, bought the organ and paid all expenses, without thought as to how he was to get it back. It is in the Salle Pleyel quarter, two big iron gates leading into a stone court adorned with flowers. The hall paper is monogrammed with "H," and names and dates of the masters adorn the walls. Important concerts are given here all through the season, among them the Gigout recitals (the only organ recitals in Paris) and the concerts of the Chanteurs de St. Gervais, when standing room is always at a premium. Nevertheless his little chuckle and French gesture, when asked if he has got back interest on his money, is more convincing than encouraging.

He has 150 people in this orchestra and chorus, all prominent artists, whom he pays, drills through all the exacting rehearsals, and personally conducts, except on special occasions. He also attends personally to the business of the hall, where he is regularly every Monday morning. His first idea was to make popular price admission, not more than 1½ frs. But he found, as many others have done, that people love best what they pay most to possess. He has better attendance at regular city prices than were the seats free.

Personally M. d'Harcourt is very interesting. Not tall, rather solidly built, about thirty, with two flashing, wide apart, gray-blue eyes (a rarity in Paris), low, wide forehead, pompadour hair, pallid complexion and broad chin with fascinating dimple in it, his type is wholly unique. He is young, mannered and gay, laughs constantly, makes bons mots and talks interesting nonsense, in the midst of which it is difficult to find the strain of artistic seriousness that underlies so much activity. He is deeply interested in America, cannot hear enough about it. Indeed he was there once when a boy.

He cannot get over the European edition of THE MUSICAL COURIER, but laughs and chuckles and exclaims, as he weighs the monster in his hands and examines its beautiful paper and excellent engravings. He wants a very, very rich wife to help on his projects, and wants THE MUSICAL COURIER to find him one in the interest of Art. He has been looking for a rich wife as aid, he says, for

ten years. He had a very pleasant acquaintance with Miss Helen Gould at Trouville this summer, but even she would not take pity on him. Doubtless the poor girl has enough on her hands without an orchestra and a Marquis. His pockets are stuffed with applications from American girls to sing in his concerts. But he says there are two ruling difficulties with most of them; first, they cannot sing, and second, they cannot sing French.

This season the most important selections of "Tannhäuser," with the Nuitter translation, will be given at Salle d'Harcourt. Rehearsals commenced this week. They usually last three hours. The best French artists will assist.

This M. Faivre, the French philanthropist, who has come to prominence recently through the establishment of a fund for the rewarding of superior piano workmen, lives in a simple and unpretentious way here in the Malesherbes quarter, between the Gounod home and that of Augusta Holmès.

He is a widower, his wife, a remarkable and most excellent woman, having died about two years ago. He is not above middle height, with high shoulders, round head and face, iron gray hair, piercing, expressive but jolly blue eyes, a heavy gray moustache, and in his gray suit looks quite as much a Chicago business man as a French piano maker.

He commenced life in his father's piano factory as an apprentice, and it is as souvenir of his boyhood's excellent training that the above generous fund was established. Finishing his apprenticeship at seventeen, a friend of his father, who was going to Mexico, asked that the lad be allowed to go with him. After sixty days they reached Vera Cruz. He walked from there to Mexico, that and the stage coach being the two means of transit. From there he went to Havana, where he nearly died with yellow fever, and thence to New Orleans, where he settled. There, as the only piano maker in the country, and a progressive one at that, he made a fortune before the war, and after that disaster returned to France.

Always gentle and gracious, association with working men as comrade and as master taught him the lessons of benevolence which he has since so nobly carried out. Terminating at once and forever active aggrandizement, he entered into the study of the welfare of workmen. The prize fund is but one feature of his extended benevolence. The distribution of prizes to the best Paris piano workmen, alluded to in last week's issue, was the celebration of the selection. Medals of merit were given to those to whom the prizes did not come, and extra money was at once provided in the case of a "tie" between two excellent "ouvriers."

A glance at the workmen who won prizes must be interesting to Americans. One is seventy-one years of age, and has been employed in one establishment, Aucher frères, over forty years. Another has been in the Souflet house with father and son fifty-three years. M. Souflet speaks of him as a collaborateur. Another is seventy-one years of age, was with the house of Henri Herz twenty-nine years, and is now with Leveque & Thérsen. Another is forty-nine. He has been a piano workman thirty years, twenty-seven of them with Pleyel, Wolf & Co.

M. Thibouville-Lamy, president of Chambre Syndicale; M. Nicolas, director of Commerce of the Interior; M. Converre, vice-president of the Chamber of Commerce of Paris; M. Castile and M. Lyon, members of the Chambre Syndicale, made speeches during the presentations, commanding the generous action of M. Faivre and inciting others to imitate the example. M. Faivre feelingly responded. The Fanfare of Pleyel, Wolf & Co. played the "Marseillaise" at the opening, and later, in the charming concert which followed, a fantaisie by Leroux, Verdi's "Sicilian Vespers" and a "Casse en Forêt." Madame Roger-Miclos played "Inquiétude," by Georges Pfeiffer, a mazurka by Godard, and a Liszt rhapsody, amid great enthusiasm.

When at New Orleans, M. Faivre knew Gottschalk intimately, also Guirand, who was there at the time. Mr. Huber Rolleng, a piano artist, at present in New Orleans, and his son, William, Frenchmen, have been his friends

forty years. Their photographs occupy a prominent place on his drawing-room table.

"The rich ought to think of the welfare of the men who have helped them to their riches," says M. Faivre. "They owe much to faithful and skilful labor, much more than they pay in coin. They owe it to the past, to the present and to the future. Moreover, as a means of tranquilizing discontent and reducing socialism, no power is greater than interest of the rich in the less well off."

"Besides," adds M. Faivre, who is a good theosophist as well, "besides, a man owes it to his future existence to make some other use than a selfish one of his faculties. A cruel and selfish money maker will have an ugly time of it when he comes back here, you may be certain."

Although he had a father and an uncle soldiers under Napoleon, and the soldier blood was strong in him as a young man, he has come to see that war is a disaster, that arbitration is the great adjuster of difficulties and education the great reformer.

M. Eugène Manson is an interesting Paris musician who has served almost fifty years as chancel organist at La Madeleine, and under whose fingers three different sets of organ keys have been worn out and replaced.

M. Faure, the baritone, and M. Manson were together pupils of Trevaux, whose picture, side by side with that of Th. Dubois, occupies one of the best spots on M. Manson's parlor wall. This parlor is like a museum, laden from floor to ceiling with treasures for the connoisseur to see and handle and hear about. It is, moreover, almost opposite the British Embassy and a stone's throw from the Presidency.

Gifted with rare musical talent Mr. Manson was the favorite boy soprano of his time. In 1846 he sang at the Chateau of the Tuilleries before the royal family, consisting of the king, Louis Philippe, La Reine Amélie and the Princes de Joinville, de Nemours and d'Aumale.

"Christophe Colombe," by Félicien David, was the composition given. In it is the celebrated "Nuit des tropiques," and in that a wonderful song, "du Mousse," or song by the little sailor boy up aloft in the rigging, as the ship gently rocked through tropical seas. M. Manson was the sailor boy. Wartel, Barbot, Grignon and Mme. Sabatier were among the celebrated soloists.

He also sang at the Society of Concerts of the Conservatoire when directed by Habeneck. The strange part is that to-day he not only plays at La Madeleine without absence or intermission, but gives lessons in singing, which are much sought for on account of his method, and he himself sings all the bravura songs of his thirties with a voice clear, vibrant and strong. Not only so, but he can sing charmingly in falsetto tones, the "Chant du Mousse," which Louis Philippe listened to forty-eight years ago.

Another concert, which he speaks of with pride, was one given by the Prince de la Moskowa, who was a son of Maréchal Ney and an ardent lover and patron of music. At this recherché performance 200 persons sang unaccompanied compositions of Palestrina, Vittoria and Roland de Lassus.

His father was a soldier under Napoleon I., the papers for which honorable distinction he keeps to day in a unique safe, under the lid of an old piano and under lock and key. His mother is not only living, but hale and happy, and herself brought him flowers on his last birthday. One who really feels the Napoleon epoch, feels a strange sensation through the nerves on shaking the hand and hearing the tones of the wife of one of the brave soldiers of the Emperor.

M. Manson knew Grétry well, and one of his valued books is the Grétry memoirs, arranged by a nephew of Flannion.

Delsart, author of the "Delsart System," was also his friend. A life-like picture of the impersonator hangs in the parlor. The head looks like that of a military officer; delicate, rôtroussé, with prominent nose and chin, military mustache, artistic hair and forceful eyes.

M. Manson says that Delsart's great power was his gesture, which in singing or reciting was always anticipative.



"SOUSA'S CONCERT BAND."

JOHN PHILIP SOUSA, Conductor.

WHY IT IS SUCH A WONDERFUL SUCCESS?

Because it is composed of the best musicians and soloists the world affords, regardless of cost. Because it is not a parade nor regimental band, but a purely CONCERT BAND, organized for and devoted to the concert room alone.

Because it has been brought to such a state of perfection by constant and tireless drill, by month after month, and year after year of continuous daily concert giving, that in precision, variety in expression, force and fire, softness and beauty, smoothness and purity of tone, it is without a peer in the country, if in the world.

Because it plays with equal intelligence and skill the music of the scholar and the music of the people, and its programs suit every class and delight every taste.

Because, possessing these qualities and this varied power, it is the Band the people flock to hear, and whose concert tours are therefore profitable.

Because, being such an exceptional attraction, it is the Band which the great Expositions and popular resorts must and will have.

Because it is the Band of Manhattan Beach, which always has had, always must have, and always will have the greatest and best Band the world affords, and will have it next summer as a matter of course.

Because it drew more money to the Beach amphitheatre during the season just closed, in spite of the hard times and the opposition of Seidl's great orchestra near by, than was ever before received during the sixteen years of Manhattan Beach history.

Because, for the same reasons and with the same results, it is the permanent yearly Band of the great St. Louis Exposition, and contributes admittedly and inestimably to its immense success.

Because for these reasons it was the first Band chosen by the World's Fair, and the only one by the California Midwinter Exposition.

Because it is the Band which stands foremost and alone as the admiration of musicians, the pride of the people, and the pride of its creator and leader.

Because, as a consequence, it is in constant service in giving concerts throughout the country, and may be expected at every prominent city from one to three times a year as its permanent engagements permit.

Because its leader, the renowned JOHN PHILIP SOUSA, who resigned his life position as the conductor of the U. S. Marine Band to accept the directorship of this "new departure," is not less famous as a composer than as a leader, and is to-day without question the most striking figure in the military musical world.

And finally, because his title as the "March King" is as legitimately earned as that of Strauss as the "Waltz King," and because his marches are in such phenomenal demand that his royalties therefrom yield him a greater annual revenue than that received by any civil or military officer in the United States government. The President alone excepted.

This great Band has been touring in the South since the expiration of the St. Louis Exposition, and is now on its return via Chicago, Detroit, Buffalo, Rochester, Syracuse, Albany, Springfield, Worcester, Boston, Portland, and other cities of Maine and will reach New York, via Hartford, New Haven, Providence, etc., on the 16th of December, after a continuous daily season of concert giving, lasting 42 weeks, the longest on record in the history of great instrumental organizations. During the holiday season the Band is open for concert engagements in the vicinity of New York and Brooklyn only.

Permanent Address: D. BLAKELY, Carnegie Hall, New York.

Before uttering the word "charm," for example, he would by a simple-looking but wholly complex gesture of the hands, wrists and eyes embrace the whole world, audience included, in an enveloping charm, which was irresistible and which made almost unnecessary the word which followed.

M. Manson, besides being an antiquarian, has one of the most remarkable libraries in Paris. For example, of the volumes are: The original edition Plain Chant, by the Monk Dom Pothier, which research has now proved to be the true one. The manuscript of "Armide," by Gluck; works by Neukomm, a pupil of Hayden, and volumes extinct on musical subjects. He has also autograph manuscripts of Schubert, Adolph Adam, Saint-Saëns, Niedermeyer; "Alceste," with notations in Berlioz's own hand, Anacreon, thirty-five scores of orchestra of "Le Jugement de Midas; also a curious handkerchief of silk, on which are inscribed notations of different centuries. Also a paper partially burned by the flames of the Commune, and autographs, photographs and curios of all sorts. But it would require a wonderfully well informed person to get the full benefit of a talk with a collector like that.

Think of all the events of Parisian history of which the musician could speak personally. He was born in 1832 and at ten sang in the Church Blancs Manteaux under the direction of Trevaux, who was also maître de chapelle of La Madeleine at the time. After singing two years he was engaged at Madeleine to replace Faure, whose voice had changed. When the change came to his own voice he was named director of rehearsals of the maitrise, and became at nineteen chapel organist, which position he holds to-day. He is a noted relator of stories—jolly, content, generous and adores art.

* * *

A man who has done much for musical progress in France is M. Edouard Mangeot, our genial Parisian frère of "Le Monde Musical." Like M. Faivre, he too was the son of a piano manufacturer, became a practical maker himself, succeeded his father when twenty-four, and at once launched into progressive activity. At the Exposition of 1878 he first showed to the public an original and ingenious device, created and constructed in his own house, of a piano with double and reversed keyboards. He was also the first in France to use the metal frames, and to apply in the manufacture of first-class instruments all possible modern improvements and inventions.

With a literary taste and charming powers of expression M. Faivre in 1889 founded the "Monde Musicale," to-day the most important musical journal in France by reason of his independence, enterprise, sincere devotion to art in all its departments and close attention to his business.

* * *

Mr. Rudolph Aronson has had many precious and valuable papers in his pocket book in his day. Doubtless one of the last that he would part with, had he them all together, would be the card which came to him here in Paris to-day, bearing the following simple words of thanks from the hand of the king of waltz music:

WIEN, den 20ten October, 1894.

Geehrter Herr Aronson:

Danke Ihnen herzlichst für die Widmung Ihres reizendes "Strauss Jubilee Waltz."

Ich bin leider unwohl, und muss ich meinen Dank mit diesen wenigen Zeilen beschrenken.

Ganz der Ihrige,

JOHANN STRAUSS.

[Translation.]

(Thank you most heartily for the dedication of your charming "Strauss Jubilee Waltz."

I am rather unwell and must thank you with these few short lines.)

Mr. Aronson is on his way back from Vienna, where he presented the great silver wreath in the name of America to the veteran composer.

Mr. Aronson dined with the Strauss family. They seemed unable to show sufficient attention to the American representative, and asserted repeatedly that there was no present that touched them more than the American wreath. Mrs. Strauss arranged that it should remain two weeks on exhibition in one of the leading music houses in Vienna.

It is not generally known that the genial manager studied music at the Paris Conservatoire, fugue, harmony, composition and orchestration under Durand, M. Thomas, director, his home being on Square Montholon, in the Conservatoire vicinity. He left with Edouard Strauss an "Oriental Dance" and a "Polish Mazurka" which the musician admired greatly, and will frequently play. He admires Dvorák extremely, but wishes he had introduced popular melodies into his "New World" symphony.

Mr. Aronson is in strong sympathy with the French school of music, and looks for great things from the high standard here and the fact that all the composers are engaged in teaching. Really what Paris needs most is a Rudolph Aronson, with a lot of good American money, to build in the centre of Paris an ideal music hall.

The Casino will make a specialty this year of one act operettas. He has chosen artists from Buda Pesth, Berlin, Vienna, Munich, Leipzig and Cologne, and is still searching for more in Paris and London. Bertrand, of the opera here, and Johann and Edouard Strauss have become

honorary members of the Casino Club. M. Bertrand, by the way, was a manager in New York twenty-six years ago, at the old Wallack Theatre. He is much interested in America and intends to go over next year.

* * *

M. Chevalier O. Nouvelie, first tenor of the La Scala Theatre, Milan, left Paris to-day as tenor of the Abbey Company. I bespeak for him the kind attention of all musicians.

* * *

A special mass was given in the Russian Church to-day on the anniversary of Marie Baskirtcheff's death. The service was wholly musical. The exquisite unaccompanied singing would have suited even her aesthetic soul. The church is like a jewel box, a tiny highly decorated boudoir, in the centre of which knelt a crêpe clad figure, the nearest living relative of the dead girl. The big, deep voiced priests in white and gold robes moving about among golden doors and gates, the standing people clustered about, all holding wax candles in their gloved hands, the room clouded with incense, a rain of sweetest music descending upon the whole from some invisible sphere, made a dramatic scene.

FANNIE EDGAR THOMAS.

John A. McCaull.

COL. JOHN A. McCAULL, who in his day did much to advance the interests of comic opera in this country, died at the residence of his brother-in-law, at Greensboro, N. C., as the result of injuries received over six years ago.

The remains were taken to Baltimore for interment, the funeral taking place from St. Martin's Catholic Church, of that city, last Wednesday afternoon. Gen. Bradley T. Johnson, of the Society of the Army and Navy of the Confederate States, had charge of the arrangements, and the pallbearers were chosen from that organization.

John A. McCaull was born in Scotland about fifty years ago and was brought to this country at an early age, the family settling in Virginia. When thirteen years of age the civil war broke out and young McCaull joined the first company of regulars organized by the Confederacy, and during the campaign conducted himself with so much bravery that he won the rank of lieutenant-colonel.

After the war Colonel McCaull studied and practiced law in Virginia and also conducted a paper at Roanoke. Removing to Baltimore, he opened a law office there, and in 1880 he was induced by Charles E. Ford, son of John T. Ford, the veteran theatrical manager, and Barton Key to embark with them in a theatrical venture. Told in his own words the story runs as follows:

"One of my clients was John T. Ford, the well-known theatrical manager, who made the first production in this country of Gilbert and Sullivan's comic opera, 'Pinafore.' Notwithstanding its wonderful success, the financial outcome of that enterprise could scarcely be termed satisfactory to its manager. Meanwhile, however, he had contracted with Gilbert and Sullivan to produce a new opera they had written, and he had paid in advance \$1,000 in cold cash for the use of the Fifth Avenue Theatre, where he intended having the initial production.

"The authors, however, refused to name the title of the piece or to give him an inkling of its argument or to furnish him the slightest information whereby he could judge of its probable success. Their reason for this secretiveness was that they were afraid the theme might leak out and their ideas be stolen. This mysterious uncertainty and his misfortune with 'Pinafore' imbued Mr. Ford with profound distrust, and so he asked me, as his counsel, to go to New York and have him released from his contract with the Fifth Avenue Theatre, or else dispose of it to some theatrical speculator. I started upon this errand in December, 1879, and I saw William S. Gilbert and Arthur Sullivan, and informed them of the state of mind in which my client was. In some way I inspired them with confidence, and they informed me that the new opera was to be named 'The Pirates of Penzance.' Mr. Sullivan—he was not 'Sir Arthur' then—asked me if I knew anything about music. I informed him that I had not the slightest musical education, but that I had naturally a very correct ear.

"Then," said Sullivan, "I would rather have your opinion than that of an accomplished critic, because you represent the popular taste. I will play the new opera for you on the piano." And he did, and then and there I became imbued with the fever which led to my becoming a manager. Ford still wanted to get rid of his contract; but the Fifth Avenue Theatre people would not return the \$1,000, and 'The Pirates of Penzance' was not ready for representation. Gilbert and Sullivan advised a grand production of 'Pinafore' with their original English company. I said it would prove a failure. The authors said it would prove a success. Making a sudden resolution, I took Ford's contract off his hands and, associating with me his son, Charles E. Ford, I invested in the enterprise every penny I owned. Against my better judgment I presented 'Pinafore' in the Fifth Avenue Theatre with the original English company, and after a run of four weeks I found

myself \$5,000 out of pocket. By that time, however, 'The Pirates of Penzance' was ready, and it made a great success. It ran for nine weeks, and our profits during that period were \$17,000.

"Young Ford and myself next secured the building now known as the Bijou Opera House, which then had a most unenviable reputation as a dance hall. After spending \$13,000 in putting this into proper shape we began a presentation of small musical pieces similar to Reed's in St. James' Hall, London. The house was opened with 'Ages Ago,' by Frederick Clay, and 'Charity Begins at Home,' by Alfred Cellier. The performances were over the heads of New York people, and after we had lost \$52,000 and were \$38,000 in debt, young Ford weakened and left me alone in New York. In this, the darkest of my stage experience, I bethought me of Senator William Mahone, far down in Virginia. I had been his chief supporter in the Legislature of that State and some of my friends are kind enough to say I would have been his colleague in the United States Senate. I telegraphed him as follows:

Have drawn on you for \$5,000.

JOHN A. McCAULL.

"Notice that there is no interrogation point at the end of that message. Promptly came the brief answer:

O. K.

"That turned the tide of my fortune, and from that incident dates my permanent entrance into stage management. 'Olivette,' which was my first success in the Bijou Opera House, ran for 120 nights and was followed by 'The Mascot,' which was not withdrawn until after its 200th performance. This success determined my career, and the Baltimore lawyer became the theatrical manager."

Colonel McCaull was well known in Philadelphia, and was a resident there for some time. It was here that he made his greatest hits as a comic opera manager, when, as lessee of the Broad Street Theatre, he produced many of the most popular works of the lighter lyric order. In 1880 he entered into partnership with Emily Melville, an Englishwoman who had made some success in Australia and California by introducing comic opera, and particularly a jolly operetta, entitled, "The Royal Middy." She had brought her company from the Pacific Coast and had tried the play in the East, but did not do very well owing to a lack of management and advertising. Miss Melville was a clever soubrette, and her company included Lily Post, Charles Dugan and other competent performers; but she failed to make a financial success of her tour until McCaull took the helm. In the several years' management Colonel McCaull produced the greatest comic operas of the time, among them being "Pinafore," "The Pirates of Penzance," "Falka," "The Black Hussar," "The Mikado," "Bellman," "Clover," "The Queen's Lace Handkerchief," "The Lady of the Tiger" and "Ruddigore." A number of present comic opera stars, chief among whom are Francis Wilson, De Wolf Hopper and Digby Bell, owe their success to opportunities which he gave them. In staging his operas he was lavish, and would have none but good artists in his troupe. At one time he had under engagement playing "The Queen's Lace Handkerchief" the following: Francis Wilson, William Carleton, Signor Perugini, Jefferson de Angelis, Lily Post, Louise Paulin, Jenny Reifferth and Mathilde Cottrell.

Colonel McCaull did not always succeed in his enterprises, however. When the men who were backing the Casino enterprise here in 1882 became discouraged, Colonel McCaull put up \$10,000 and supervised the workmen until they had completed the building. For three years he ran his operas at that house, but left it after a disagreement with the Aronsons, who controlled much of the stock. Afterward he reorganized his company and traveled throughout the country; but his business gradually declined, and several of his best performers left him. Then his failing health prevented him from making up his losses and checking the downward career of his enterprises.

Six years ago, in 1888, while in Chicago with his company, Colonel McCaull, slipped on the icy sidewalk and fell heavily, breaking his leg and cutting his head and, as afterwards became apparent, injuring the brain, which resulted in partial paralysis. His retirement soon followed, and he was tendered a benefit in this city that was one of the most successful ever given here.

He was one of the most faithful and active members of the Clover Club, of Philadelphia, and when in health he never missed one of its dinners, even when more than a hundred miles separated him from the mahogany on the day of dining. His faithfulness to his friends had no better illustration than when, his tongue nigh speechless and his limbs refusing obedience, he insisted on being helped to his accustomed seat and for a little while at least remained among the companions he loved, trying, oh, so pitifully, to gather from the darkened recesses of his memory some fading spark which would flash to mind the name of those who smiled upon and cheered him. It seemed as though he wished to leave as a last impress upon his shadowed intellect the faces of those who loved him well.

For the last three years Colonel McCaull had lived with his family in Baltimore. There two years ago his saddened wife died. He leaves behind three charming daughters, two of whom as recently as last summer went upon the stage with a view of earning money to prevent their father from becoming too dependent upon the friends who have never forsaken him through the darkened years of his prolonged death.



MARIANNA DOERING-BRAUER.



ERNST DOERING.

Ernst Doering and Marianna Doering-Brauer.

THIS artistic couple, with an eminent European reputation, at present settled in Halifax, where the Conservatory of Music under its direction is making a favorable name in the Dominion of Canada, is desirous of coming in touch with the musical public and artists of the United States, and to aid them in this purpose we produce to-day their pictures and references.

Ernst Doering is a violoncellist of high order as well as a composer. He was born at Oldenburg, Germany, and graduated from the Leipsic Conservatory, where he had the best masters for teachers. We append testimonials from Julius Klengel, Dr. Carl Reinecke, Dr. S. Jadassohn and Dr. Oscar Paul. He won the Count Schleinitz prize in competition with 150 artists. The celebrated 'cello virtuoso Jules de Swert heard him play and invited him for a six months' stay at his villa at Wiesbaden. Ernst Doering has traveled a deal and met with uniform encomiums from the critics at Leipsic, Berlin, Amsterdam, St. Petersburg and other continental cities. On his arrival in the United States several years ago he appeared in New York with the usual success.

Marianna Doering-Brauer, his highly gifted consort, is a pianist of acknowledged abilities. Court Capellmeister Deppe gave her instructions and she subsequently appeared in concerts in Germany, Bohemia, Poland, in the United States and Canada.

The many press clippings from European papers speak of the talented lady in the most complimentary terms. A Berlin journal of great influence calls her "an artist of God's grace"—"Eine Kuenstlerin von Gottes Gnaden." Mr. and Mrs. Doering started the end of last June on an extended concert tour, to include Quebec, Montreal, Ottawa, Toronto, Chicago and other cities in the United States. Although residents of Canada but one year, the education and musical abilities of these artists have established them firmly. The people of Halifax seem to appreciate the fact that they have two first-class artists in their midst and to profit by it. Mrs. Doering is also theoretically so well educated that she is a composer and litera-

teur. Several vocal and instrumental works, a piano instructor (copyrighted here) entitled "Introduction to Good Piano Playing. Dedicated to Her Highness the Princess Sophie Charlotte of Oldenburg," may be honorably mentioned. The last is a work of importance in every way and will be found very desirable to pianists.

TESTIMONIALS.

It affords the undersigned particular pleasure to be able to testify that Herr Ernst Doering has prosecuted his musical studies at the Royal Conservatory of Music with the greatest diligence and the most distinguished success. Despite his youth, Herr Doering has already attained such a degree of ability as enables him to render in a truly artistic manner the most difficult compositions in the 'cello literature. His beautiful, warm, noble tone and very great technical faculty will always and everywhere procure for him and his renditions the greatest success.

LEIPSIC, April 13, 1886.

JULIUS KLENGEL,
Professor of the Royal Conservatory
of Music.

I gladly testify that Herr Ernst Doering is a violoncello virtuoso of the highest order. His tone is characterized by beauty and power and in the technic he has attained the highest degree.

(Signed) ALBERT DIETRICH,
Grand Ducal Court-Capellmeister.

OLDENBURG, October 21, 1886.

Herr Doering was ever one of our best and most talented students; not only as a violoncellist, but also as a composer has he very conspicuously distinguished himself.

(Signed) DR. CARL REINECKE,
Conductor of the Gewandhaus Concerts, and Professor
at the Royal Conservatory of Music.
DR. S. JADASSOHN,
Professor at the Royal Conservatory of Music.
LEIPSIC, November, 1886.

Herr Ernst Doering was one of the most diligent hearers of my lectures, and he is a very gifted and accomplished composer.

(Signed) DR. OSCAR PAUL,
Professor at the Royal University, Professor
at the Royal Conservatory of Music.
LEIPSIC, November, 1886.

SOME CRITIQUES.

Leipsic.—In Herr Doering we have learned to recognize one of our most distinguished solo 'celloists. What is particularly noticeable in his playing is the fine and powerful tone that he draws from his instrument. Next is the remarkable technic of which the young artist has command, and which in combination with the first qualities, entitles him to a first place among 'cello artists.

Berlin.—Herr Doering is truly a musician of the highest order. The

large, by Händel, we never have heard played so beautifully. The young and distinguished artist won universal applause, as well in the concerto by Jules de Swert, with orchestral accompaniment, as in the smaller soli adagio by Servais, largo by Händel, "Spinning Song" by Popper, and the applause so increased from number to number that the artist, honored by frequent recalls, was induced to repeat the technically extremely difficult "Spinning Song."

Amsterdam.—Herr Doering is absolute master of his instrument, which he controls securely and easily in the most difficult positions. Moreover, his playing is characterized by unusual depth of feeling and lays hold of the hearer by its fine heart-reaching manner. His mainly, broad tone, as well as the softly breathing flageolet tones which he knows how to lure from the strings of his instrument, are as much the expression of an artistic poetical comprehension of the composition as of a brilliant, never failing technic.

Antwerp.—Herr Doering is a 'cello virtuoso than whom one could not wish for a better. His arpeggios, double stopping, chromatic scales, and particularly his flageolet tones, were rendered in a way that we have seldom heard. The clearness of his tone, his decided bowing, as well as the fine style of his execution, bear the impress of a genuine artistic power.

Petersburg.—Herr Doering, this young master of his instrument, controlled it with a security and repose that enabled him to easily overcome the greatest difficulties of the selected pieces. His selections testified that he is thoroughly familiar with the literature of his instrument, and is deterred by no difficulties. His tone was ever clear and noble; it was also marked and powerful, showing the stamp of a genuine artist.

New York.—Herr Ernst Doering made his first appearance in America as a violoncellist. He was accompanied by his wife, Frau Marianna Doering-Brauer, on the piano. He displayed in the Spinn-Song by Popper, and a Habanera by Mattioli, very commendable technic, which left nothing to be desired, and a large and beautiful tone. He appeared to best advantage in a berceuse of his own, a dainty trifle, which, as was but natural, was played con amore. With very much delicacy he played a Cantabile by César Cui, and the "Spinning Song" pleased the audience so very much that Herr Doering had to respond to a recall. The young artist is of striking personal appearance.

Halifax.—Mr. and Mrs. Doering, who have become so popular in musical circles during their short residence in this city, have received a flattering offer of a lengthy engagement in connection with the well-known Mendelssohn Quintet Club, of Boston. While the offer of an engagement from such a source is a high tribute to the professional reputation of Mr. and Mrs. Doering, the people of Halifax would extremely regret its acceptance if it involved their departure from this city.

New York City.—Mr. Doering has proved himself a 'cello virtuoso of no mean capacity. He has a noble, large tone, virile and solid in quality. It has nothing of the nasal tone so frequently heard from the 'cello, but is clear and distinct. He has full command over the shading of his work, and never loses the clearness of tone, even in his

pianissimos. His execution is extremely facile and certain, and his capacity in this respect leaves nothing to be wished for. Double stopping, arpeggio, chromatic work and harmonic notes were all distinct and correct. His selections were sufficiently varied to meet the demands of all tastes.

Franz Doering-Brauer is a very genial and pleasant looking lady, and her piano playing accords with her appearance; it is genial, bright and ready, with no lack of power, and great execution and technical fluency.

SOME PRESS NOTICES OF MARIANNE DOERING-BRAUER.

Dresden.—A feature of the program was the appearance of the young pianist Miss Marianne Brauer, who executed the Beethoven sonata, op. 109, a Moscheles' étude and the "Rigoletto" fantasia of Liszt. Eminent taste and a comprehensive technic were the chief characteristics of her style, and the applause was so endless that the artist was induced to play for an encore Bertini's "Polacca."

Berlin.—Miss M. Brauer played with orchestral accompaniment Mozart's wonderful C major concerto. The young artist commands a splendid technic; but what touched us especially at her performance was the beautiful, easy and soft touch. The greatest applause rewarded her excellent playing.

Warsaw.—In the pianist Miss Brauer we recognize an artist who possesses the power to win the hearts of her hearers through her noble and attractive style. Her clear and intelligent performance of the technically difficult and deep souled sonata, op. 109, of Beethoven, showed clearly the diligence that the artist has devoted to his study. An unusually artistic conception of the spirit of this work and a brilliant technic that easily overcame every difficulty won for her a most complete success.

Prague.—In Miss Brauer we have learned to recognize a perfect artist. A consummate technic, deep sensibility and a magnificent tone place the performance by this artist of Beethoven's concerto in C minor upon a high degree of perfection and musical power. She displayed a brilliant technic which overcame the most formidable difficulties with evident ease in the solo pieces: "Aufschwung," by Schumann, the beautiful nocturne by Chopin, and the "Spinning Song" by Wagner-Liszt; the latter she played in a most wonderful way.

Königsberg.—Miss Brauer opened the concert with Beethoven's exquisite sonata, op. 78. The playing of the young artist was characterized by infinite feeling and extraordinary sympathy, while it also revealed a deep reverence for the Beethoven creation. Her touch is capable of expressing the greatest tenderness as well as the utmost power; her execution and tone, warm clinging and songful, were shown with the best effect in the performance of the brilliant mazurka by Raff and the "Murmelen Lüftchen" by Jensen. The applause increased so that the artist was induced to repeat the latter one. Her poetic accompaniment to the 'cello solos was a rare treat in itself.

Miss Emma Howson.

MISS EMMA HOWSON, one of our metropolitan vocal teachers, has had a varied artistic career, met and associated with many celebrities, and achieved successes both in the musical and dramatic branches of the art, that ought to fit her eminently to teach vocal music and stage deportment. Her portrait adorns our front page, and in an interview she gave the following sketch of her past career:

My father went from England to Australia when a young man of twenty-three years with his young wife, under the management of Mrs. Clarke, a very good actress and the aunt of Colonel Mapleson, intending only to play his engagement and return to England, but fate ordained otherwise. Becoming famous as a singer and actor, and beloved by all, he determined to make his home in that new and beautiful country. I was one of six children born there, and when quite a child showed promise of a beautiful voice, and was singing in the Catholic Cathedral at the early age of twelve years. I was so small that to be heard I had to stand on a stool, so that my head would be above the railing. The venerable Archbishop Polding asked the officiating priest what little boy that was singing? The priest replied that it was not a boy, but the little daughter of Mr. Frank Howson, the leader of the choir; the bishop answered, "She has the voice of an angel." I loved my singing, and while studying hard sang in public concerts through the Australian colonies with the rest of my family. Our experiences and adventures were varied, and a particularly ludicrous one occurred while playing the "laké scene" from the late Sir Julius Benedict's opera "The Lily of Killarney." We were at the Gold Diggings, as they were called out there, and played in a tent with a stage at the end, the auditorium being nothing but benches fastened on rough supports driven in the earth; therefore the public could not applaud with sticks or feet, but it certainly gave us most hearty applause with hands and voices for our untiring efforts to please. During the performance of "The Lily of Killarney" we were very much disturbed by a noise under the stage, and had to stop in the middle of the scene, to find that a family of pigs had worked their way under the stage. My father informed the audience that there was a rival family of singers underneath, who must be removed before we could proceed with the performance.

We soon left for San Francisco under an engagement to the veteran manager Tom Maguire, where I sang a round of English operas, and was very successful, the only fault being, as Tom Maguire said, that I was too young. I told him I would get over that some day. After leaving Mr. Maguire's management my father took the Metropolitan Theatre, where I certainly gained the knowledge of acting I otherwise never should have had, for there for nearly three years I played everything—opera, comedy, drama, farce and burlesque—and have always looked back to that three years of hard work as the source of all my successes through life. I, with my family (among them the late

John Howson, so well remembered), came East, stopping at all the towns and making money, being particularly successful in Denver and Salt Lake City, where the late Brigham Young made us very welcome, introduced me to members of his family, and suggested my remaining and marrying there. I declined very politely.

My father died in Omaha. His death broke up our engagements and brought us East sooner than we anticipated. Caroline Richings was then playing at the Grand Opera House, New York, and wanted a young prima donna. I applied and was given the chance to make my débüt before a New York audience in "Maritana," and, making a success, was engaged by Miss Richings at once to play "Bohemian Girl," "Fra Diavolo" and "Maritana" during the New York engagement. My mother died while I was singing in this engagement. I want to pay a grateful tribute to the memory of James Fiske, who had the Grand Opera House at that time. Mr. Fiske heard of my great sorrow, and knowing we were strangers in a strange land, came and offered to give me and my brothers any assistance in his power; and though I did not need his aid, I have never forgotten his kindness.

After the engagement in New York I went with Miss Richings through the Southern States, remaining away all the season. On my return to New York I placed myself under Sig. Alibites, a very good singing instructor, studied several operas, and was engaged by C. D. Hess as prima donna, to alternate with Rose Hersee and Miss Richings in the leading parts of the répertoire. One of my best successes of the engagement was "Agatha," in the opera, "Der Freischütz," Miss Hersee playing the second part. I returned to New York for the summer vacation, but was immediately engaged by Jarrett & Palmer, the managers of Niblo's Garden, to play "Eily O'Connor" in the drama of the "Colleen Bawn," to give effect to the music. The press and public were kind enough to pronounce my performance of the part a success, both musically and dramatically. The piece, therefore, had a run of four weeks. My next engagement was under Mr. Augustin Daly at the Grand Opera House in the splendid production of "Le Roi Carotte" in the part of "Princess Cunyonde." The cast also included Mrs. John Wood, Rose Hersee, John Brougham and other good artists, well remembered in New York. The piece had a long run, which was followed by "Round the Clock." I gave so much satisfaction as to be retained for the last production.

After the end of the run I accepted an engagement in conjunction with Mrs. Zelma Seguin, Mr. Seguin, Rose Hersee and a very good all round company, for a tour of English opera through the Southern States to New Orleans, and west as far as Chicago. This was a very successful one financially as well as artistically. My next venture in New York was in an engagement with A. M. Palmer, who was then manager of the Union Square Theatre, where I played the "Grand Duchess of Gerolstein." William Crane was the "General Boum," John Howson "Puck." The opera was produced and the orchestra directed by Frank Howson, my brother. While singing this engagement I was also leading soprano of St. Stephen's R. C. Church on Twenty-eighth street, where Dr. McGlynn was the pastor. I sang there three years and became famous through my good and faithful work; I began to feel the need of rest, so made up my mind to go to England, where I met my brother Charles, now with Henry Irving. I then decided to go to Milan, Italy, and with a letter of introduction from Sir Julius Benedict, for whom I sang while in London, placed myself under Lamperti. After two years of study I was engaged by Signor Zimelli, of the Opera House at Malta, and made a successful débüt in "La Sonnambula." The English governor of the island, Sir Charles Straubenzee, came behind the scenes at the close of the opera to compliment me on my success. During the Malta season I sang "Sonnambula" twenty-eight times, a thing which was considered unprecedented in the annals of the theatre.

I returned to Milan to continue my studies, but was engaged immediately for Leghorn to sing "Dinorah," which proved another success for me. On my second return to Milan I was engaged to sing in England, Ireland and Scotland in a very fine Italian opera company, all the artists being Italians with the exception of myself and one other member. As to the successes of this tour my press notices are sufficient without comment from me. At the close of this engagement I returned to London to rest, as I had worked very hard. Sir Arthur Sullivan was introduced to me and expressed a desire to hear me sing. He was so pleased as to offer me an engagement to create the part of "Josephine" in the once famous "Pinafore." The music was not all composed at the time, and the aria of the second act was specially written both by Gilbert and Sullivan to give me more scope for both acting and singing. I need not say what a success the opera had. I played the part for a year without rest and found at the end of that time I must take a vacation. While singing "Josephine," however, I was heard by Sims Reeves, the famous English tenor, who liked my voice and method so much as to offer me an engagement to sing the leading soprano rôles with him in old English operas. I accepted the offer and had one of the most delightful tours in my

varied experience and the friendship of a delightful family which I still retain.

After this engagement I returned to America, rested for a year, and was then engaged by Daniel Frohman to appear in "The Mascotte," at the Bijou Theatre on Broadway, under the management of Colonel McCaull. It ran fifteen weeks through the summer. Mr. Haverly then engaged me to sing "Patience" at the Fourteenth Street Theatre; also for a revival of "Mascotte" and a three months' tour. At the end of the engagement I received a telegram from Comly & Barton Opera Company from Boston to sing "Madame Favart," arriving just in time for the performance. I remained with them three weeks, singing in Boston, Baltimore and Brooklyn. My next engagement was at the Boston Museum, to sing "The Grand Duchess" and "Olivette." As you see, I have had great experience in my career, besides being of the third generation of musicians, professors of singing and music in all its branches, and I may add that my grandfather was the teacher of many notable persons, among whom I can name Balfe, the composer of "Bohemian Girl." My aunt was also a well remembered singer in England of the time of Grisi and Mario, the famous dramatic soprano and silver-voiced tenor. My aunt's maiden name was Emma Howson, but she was known later as Madame Albertazzi and as a beautiful woman.

A FEW EXCERPTS FROM BRITISH PAPERS, ETC.

"LE NOZZE DI FIGARO."

Of Miss Howson's "Cherubino," again, no praise could be extravagant. As to the pretty, wilful, lovesick page, melodies fell to her lot the like of which one might fancy sung by real cherubs. The first distinct traces of passion in "Non so più" were evolved with the most exquisite tenderness. But her "Vol che sapete" was the event of the evening; thrilling with the soft palpitations of "love's young dream," and rendered with an executive power that brought down the house with enthusiasm.—*Cork Daily Herald*, March 9, 1876.

"LA SONNAMBULA."

For the "Amina," Miss Howson, we have nothing but praise. Her acting was natural and graceful, her singing first rate. Each number was better than the preceding one. For pathos "Ah non credes" left nothing to be desired, while for brilliant and well finished floriture the final words, "Ah non Giunge," dashed off capitally, formed a sparkling pendant to it.—*Daily Express*, Dublin, March 17, 1876.

"MARTA."

Miss Emma Howson as "Marta" distinguished herself greatly, singing the music of her part with all the ability that has characterized her vocalism during the present engagement. Besides the success which she achieved in the duet with "Lionel," she sang the chief air of the opera "Qui sola virgin rosa" with great power and brilliancy, and in response to a warm encore sang the air with English words.—*Daily Express*, Dublin, March 24, 1876.

Miss Howson is somewhat new to rôles so tragic as that of "Gilda," but if we mistake not her greatest reputation will be made in such characters. She has evidently been trained in a good school, her singing being marked by sympathetic expression, purity of intonation and correctness of phrasing. The quality of her voice is excellent, and in illustration of its compass we may mention that in the fine duet, "Addio speranza," she finished upon the D flat in alt, a sustained note given with the utmost ease. She was applauded with enthusiasm throughout.—*The Leeds Express*.

MR. SIMS REEVES AT THE TYNE THEATRE.

The curtain then fell only to rise again in a few moments on a "set" for the tower scene from "Il Trovatore." The duet was most excellently performed, Miss Emma Howson throwing a great deal of force and pathos into her acting as "Leonora," and Mr. Sims Reeves singing the music with all his well-known sweetness and finish of style.

A LETTER FROM SIGNOR CALSI.

Most ESTEEMED MISS HOWSON—Permit me, before leaving the company, to express my satisfaction and admiration of the manner in which you sang "Marguerite de Valois" in "The Huguenots." It is twenty-seven years since I left Italy, and I have had the pleasure of conducting now in Paris, now in two Italian theatres in London, and have never heard an artist give a more faithful and conscientious interpretation, so in accordance with Meyerbeer's intentions. I say this because I had the pleasure of knowing Meyerbeer intimately in Paris. Persevere and continue in your career without imitating the singing of this new so-called school and you may be sure of a brilliant career, which is the desire and prophesy of your most sincere

G. LI CALSI.

A LETTER FROM SIMS REEVES.

JUNE 24, 1880.

MY DEAR MISS HOWSON—How I should have rejoiced if your very kind letter had conveyed the intelligence of your complete recovery of your voice. I have very often thought of you and your charming manners when acting with you. Oh! how cruel is fate sometimes. I had fully made up my mind that I had found my prima donna until I retired from public life, and let me here hope that you still may be able to come to me, or if I should come to your country, what then?

We all write in kindest regards to you, most sincerely trusting that your next letter will convey that you are perfectly well again.

Your sincere friend, SIMS REEVES.

There are a great many articles published in Italian, Malta and English papers for which we have no space, but which are all highly complimentary to Miss Howson's ability as a prima donna. Her studio is at 9 West Fourteenth street, New York.

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Supplementary Vocal Examination (including Opera and Oratorio), November 7, from 9 to 12 M., 2 to 5 P. M. and 8 to 10 P. M.



LEIPZIG, October 25, 1894.

THE first Gewandhaus concert was the signal for the beginning of a veritable musical deluge. An abundance has already been offered, but so far the gourmand has fared better than the epicure. At the first three Gewandhaus concerts the following orchestra numbers were played: Symphonies, Beethoven, No. 2, D major; Brahms' No. 4, E minor; Schumann, No. 8, E flat major. Overtures, "Meerstille und glückliche Fahrt," Mendelssohn; "Im Frühling," Goldmark; Vorspiel to "Lohengrin," Wagner; also concerto for string orchestra with two obligato violins and an obligato 'cello, Händel; ballet music from "Prometheus," Beethoven, and "Te deum laudamus," for string orchestra and organ, Sgambati.

There is little new to write of the Gewandhaus concerts. With very rare exceptions the same works are given each year in about the same manner. The manner in many cases leaves much to be desired. The Gewandhaus concerts are the clearest illustration that no orchestra, however excellent can give finished performances without rehearsal—for the one public rehearsal the day preceding that of the concert should not be termed a rehearsal, it is merely a playing over of the numbers. Only in exceptional cases is a real rehearsal arranged for.

The soloists at these concerts were Mrs. Wilhelmj, from Wiesbaden; Miss Jakimowski, piano (playing the Schumann concerto, berceuse by Chopin and nocturne and caprice by Rubinstein), and Ysaye.

Ysaye, playing the Saint-Saëns concerto No. 3, B minor, and Buck's Scotch phantasia, was the most interesting soloist so far. He is undoubtedly an illustrious representative of the Belgian school. He possesses all its desirable characteristics, notably grace and clearness. He has a smooth, sympathetic but small tone, and a sure, even technic. Although rather an emotional player, he is still objective. His playing lacks breadth, and he does not seem capable of great climaxes. He describes graceful circles but never soars to great heights. It were to be desired that his resemblance to Wilhelmj extended beyond personal appearance to the volume of his tone. However, for accomplished violin playing Ysaye is fully entitled to the high position he holds among contemporaneous artists.

* * * *

The first Liszt Verein concert was conducted by Emil Steinbach, from Mainz, and the soloists were Lillian Sanderson, of Berlin, and Frederic Lamond, of Frankfurt. One of the largest audiences that has been assembled in the Albert Hall listened to the following program:

Prologue by Herman Pilz, declaimed by Mr. Geidner.	
Festklänge, symphonic poem for orchestra.....	Liszt
Songs with piano accompaniment—	
"Blondes Lied".....	Schumann
"Neue Liebe".....	Mendelssohn
"Eine Melodie".....	Chopin
"An den Linden".....	Jensen
Concerto for piano and orchestra, B minor, op. 21.	
Allegro ma non troppo e molto maestoso.....	Tchaikowsky
Andantino semplice.....	
Allegro con fuoco.....	
"Die Erscheinung der Venus," symphonic poem for orchestra.....	Emil Steinbach
Solo pieces for piano—	
"Dream of Love".....	Liszt
"Military March".....	Schubert-Tausig
Songs with piano accompaniment—	
"Nonnenwert".....	Liszt
"Sommernachmittag".....	
"Die Scheuerfrau am Christabend".....	Burgert
"Küssen ist süsse".....	
"Les Préludes," symphonic poem for orchestra.....	Liszt

Steinbach as a composer is worthy of much greater consideration than as a conductor. In the latter capacity he is

a true type of routine capellmeistership. The ideas of others evidently do not kindle much fire in him. But when it comes to his own ideas Mr. Steinbach is incomparably more interesting. His symphonic poem is a work that may be classed among the first efforts of modern symphonic productions. Steinbach paints with a skilled hand; his colors are well blended and show beautiful contrasts. His thoughts are original and graphic. His form of expression is pronouncedly modern, but what he expresses is his own. The symphonic poem merits general attention.

Lillian Sanderson was in good voice and sang very well, creating a very favorable impression. Her success with the audience would undoubtedly have been still greater if in the selection of pieces she had not confined herself so closely to sombre compositions. Mrs. Sanderson certainly has an exceptionally artistic temperament.

The surprise of the evening, however, was the playing of Frederic Lamond. He came a stranger, played a composition new to Leipsic and had a success that may be termed nothing less than phenomenal. He appeared to the best advantage in the concerto, and his technic as displayed in that may be said to equal that of Rosenthal. Lamond has marvelously skilled fingers and a wonderful wrist, playing with dash and brilliancy wherever required; his runs are clear and his tone round and sympathetic. His conception of the concerto was very interesting. He is decidedly a subjective player and one of the best heard here for a long time.

By introducing Steinbach's symphonic poem and Lamond as a pianist, the Liszt Verein again gave judicious encouragement to worth which merits general appreciation. In that respect the Liszt Verein is a great factor.

Mendelssohn's "Elijah" was given by the Riedel Verein. Raoul Kozalski again gave a composer-conductor-virtuoso burlesque. There have been a number of soloist concerts of not sufficient importance to deserve especial mention. About a dozen concerts by societies of lesser importance had an attraction only for the immediate friends of those interested. Ben Davies' concert company, Anton Sistermanns and others appear within the next few days.

* * * *

Humperdinck's charming "Hänsel und Gretel" was the first novelty in opera this season, and has had a really remarkable success. So long as we can call composers contemporaneous who produce works like "Hänsel und Gretel" there need be no fear of lacking worthy representation with posterity.

Humperdinck employs the modern form of expression, but what he expresses is delightfully original and genial. The orchestral coloring denotes a master of the very first rank, the voice receives throughout such judicious and intelligent treatment as is seldom found with modern opera composers, music and situations are always concordant, and melody, harmony and rhythm sparkle in varying conceits.

"Hänsel und Gretel" is a delightful inspiration. As an opera text the fairy tale will undoubtedly weather more storms than many innovations and realistic sensations. The rich fancy of many of the German fairy tales must continue to charm as long as poetic temperament prevails, wherever it be. The parts were well taken. Miss Osborne and Miss Kernic as "Hänsel" and "Gretel" were at their best. Miss Kernic's "Gretel" is one of the most delightful characterizations imaginable. She is the "Gretel" of the fairy tale from beginning to end. The charming little artist, who is immensely popular, is remarkably versatile. Miss Beuer took the part of "Mother Gertrude" very well; and Mrs. Kryzanowski-Doxat as the ogress created a sensation. It required much persuasion to make oneself believe that the witch riding on the broomstick was our great "Isolde." Mr. Schepel as "Father Peter" sings and acts with his usual excellence. "Hänsel und Gretel" is still the craze, and your correspondent is as much infected as anyone.

* * * *

"Tobias Schwalbe," a "one actor" by Johannes Pache, was as great a fizzle as "Hänsel und Gretel" was a success. The so-called opera (at best an operetta) is an attempt too ridiculous to discuss, and what could have possessed the management to accept it for presentation is an enigma.

* * * *

"The Piper of Hardt," by Ferdinand Langer, came next and possesses very little more intrinsic merit than "To-

bias." This opera, however, required much work in preparation, especially on the part of the soloists. The "Piper of Hardt" is a pretentious five-act opera, the libretto being after the well known Lichtenstein Saga. "Langer" is another edition à la Nessler, lacking, however, Nessler's good points. He gives the singers very difficult problems to solve without obtaining any effect. Apparently he is of the opinion that all intervals, in whatever succession they may be written, are as easily produced by the voice as on an instrument. His orchestration is very ordinary and labored. This opera will, after two or three more performances, be buried in the very large Potter's Field that Leipsic has to supply for such impositions. It is a shame that the artists, chorus and orchestra should be harassed with some thirty rehearsals in preparation of works of positively no merit. This is done too much here, the only apparent benefit being perhaps some additional scenery, which the composer pays for, or some other compensation to the management for presentation. The artists thus worried and wearied are not able to do justice to other works, and this is undoubtedly one of the principal reasons why there are so many ill-attended performances of standard operas. The people want to hear opera well produced.

* * * *

Nordica came to Leipsic, was heard by crowded houses, and conquered, as she has everywhere else. In Leipsic it had to be a regular conquest, for in this city of intrigues it is not easy for a foreign singer to obtain recognition, especially in opera.

Originally Nordica was engaged to sing only "Elsa" in "Lohengrin." There seems, however, to have been a large proportion of the opera habitués who were anxious that a comparison be made between Mrs. Baumann, who has recently been re-engaged, with a coloratura singer of assured standing. A recent criticism upon her in the answer to La Mara's letter, which was translated and published in several of the local papers, has evidently voiced the sentiments of many. Mrs. Baumann having been represented as "the best 'Violetta,' of the present day," it was correctly held that a comparison would establish the fallacy of that assertion. Manager Staegemann was therefore besieged with petitions, letters, newspaper insertions and requests in every form, even before Nordica sang "Elsa," to arrange for another Gastspiel in "Traviata."

The pressure brought to bear was so strong that the desired additional engagement was effected. Those familiar with Leipsic conditions will fully realize the remarkable success Nordica achieved when it is said that even the staid Gewandhaus direction has engaged her for the next concert. It was clearly a battle here between art and prejudice, in which the public demonstrated its allegiance to art.

Nordica was the recipient of laurel wreaths at both performances; at the second, two magnificent wreaths, presented to her by the resident Americans, were draped with red, white and blue. When called and recalled amid deafening applause and cheers she adroitly detached a little flag from one of the wreaths and waved it to the audience. The Stars and Stripes seem to signify victory wherever they wave.

* * * *

Nordica's "Elsa" has been discussed so much that a dissertation at this time might seem tedious. Here it was a new "Elsa," and one that was fully appreciated. Nordica is a great artist, has learned a great deal and is a crowning illustration of the marvels that can be achieved in art under disadvantages. Yet it is to be regretted that the American representative at Bayreuth, and later in the principal German cities, was not at the same time a more fitting representative of the natural beauties of the American voice, which in the present day seems to be considered the best material.

In "Traviata," Nordica was in her element. In Germany at the present time coloratur is as highly appreciated as ever. Italian opera is far from being dead. The best attended operas are Italian, whenever acceptably given. Nordica's "Traviata" was a revelation, not only in singing but also in acting. Her acting of a rôle that within the past few months had so repeatedly been awkwardly essayed elicited as much commendation as her magnificent singing, and the repeated cries of "Auf Wiedersehen," "Kommen Sie bald

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wieder," &c., testify sufficiently strong to the cordial feeling of the audience.

Since the beginning of the season we have had of Wagner's operas "Rienzi," "Lohengrin," "Tannhäuser," "Meistersinger," "Siegfried" and "Tristan and Isolde." The production of "Siegfried" and "Meistersinger" without outside assistance was made possible by the untiring zeal of Mr. Merkel, who in four months mastered and very creditably sung the parts of "Siegfried" and "Walther von Stolzing," in addition to the part of "Loki" in "Rheingold."

Next month Mrs. Kryzanowski-Doxat sings "Leonora" ("Fidelio"), "Valentine" ("Huguenots") and "Isolde" in Vienna, where she is engaged as first dramatic singer, subject to a satisfactory "Gastspiel." If the genial artist is well disposed there can be no doubt of the outcome.

Mr. Demuth, also, is engaged to sing the principal baritone parts in a series of six performances of "Trovatore," "Traviata" (two), "Lucia" and "Rigoletto" (two), with Prevost at the Karl Theatre in Vienna.

There are all kinds of customs in Germany. Recently one of the artists of the opera sang as a guest in another city. He was very successful, and the recipient of several beautiful laurel wreaths, for which, however, he received a bill the next morning. In surprise he questioned the florist and was informed that "it is the custom thus to send wreaths to visiting artists," for which the artists were expected to pay the following day. In this instance the trophies were promptly returned with the suggestion that an exception be made if at any time in the future this particular artist should return.

Sigrid Arnoldson sings "Carmen" in neighboring Halle next month, and will sing "Rosina," in "Barbier de Séville" here, if sufficient counter influence is not brought in the meantime.

Verdi's "Masked Ball" will soon be revived at the Opera.

A sensation of no small proportions was recently developed by the exposure of certain proceedings at the opera. Not an unimportant feature of this sensation was the circumstance that the leading local papers, though in full possession of the facts, had maintained a deliberate silence. Leipsic has but three theatres—the Altes, Neues and Carola—and these are municipal institutions, managed by a lessee who is supposed to be governed by a code of rules and regulations prescribed by the city officials. The present lessee is Mr. Max Staegemann. The citizens, being the owners, are naturally very much interested in theatre affairs, and are inclined to strenuously resent any violations of the stipulations of contract.

Recently two of the smaller papers, the "Gerichtszeitung" and "Zeitspiegel," presented credible information that the personnel of the opera, notably the chorus, was subject to treatment by the stage manager and one of the conductors of opera that was in violation not only of the by-laws but all principles of courtesy and humanity as well. As a result of this information becoming current, invitations were sent to the prominent citizens to attend a mass meeting at the Ton Halle some two weeks ago.

On the evening in question, before a large representative gathering, the following facts were established: That the treatment which the chorus had received (of which the director had full knowledge) was of a nature which demanded the severest censure and the greatest precautions for the future. Utterances like "you must live in terror," "you must be beaten with staves," "such a company must be ruled with the knout," "I can do nothing with corpses," were proven by incontrovertible testimony to have been among the habitual bywords. Members of the female chorus frequently fainted from terror under such persecution.

When the affair was thus publicly agitated the Burgomaster also became aware of it, and a resultant interview

with Director Staegemann had the effect of reparation in the form of apologies, promises, and so forth. A peculiar rule decrees that any member of the company who makes public a grievance, or files it with the authorities rather than with the director, is subject to a fine of one month's salary. In view of this and other conditions that are prejudicial to fair play with the company, resolutions to the council were adopted at the above mentioned meeting recommending various changes in the government of the theatres, notably the appointment of a commission to frequently visit the theatres for the purpose of investigation and hearing complaints, and in whose hands the distribution of free tickets shall be placed.

Inconceivable as it may seem in America, where the representative papers deem it a favor to those interested to accept free tickets, the fear that the free tickets which are granted to the local papers and correspondents might be withdrawn seems to have been the principal cause of the general silence on the part of the papers. As a consequence the daily papers were denounced at the meeting as "parties in guilt," and many and severe were the condemnations of their course, especially in criticism. Withal the general belief with the Leipsic public is that the conditions of criticism are deplorable, and another meeting is proposed to ventilate that department of the "City of Muses."

AUGUST GÜSBACHER.

Vienna.

VIENNA OFFICE OF THE MUSICAL COURIER, October 28, 1894.

THE three hundredth death anniversary of the two greatest church Composers, Palestrina and Orlando di Lasso, was celebrated, or commemorated, Monday evening in the large Music Verein Saal. I had read elaborate announcements of a chorus of three hundred voices, of an organist imported for the occasion, and excellent soloists engaged, and judging from the well filled house others shared my not modest expectations. Through courtesy to the intentions of the committee in charge, I quote the affair as a celebration, although more decided "katzen-musik" I have not heard in a long time. The effect was really quite appropriate—so sad, sorrowful, lamenting, dreary that the most ambitious ghost could desire no more. The program included selections from Palestrina's mass, "Ecce ego Johannes," a song of Lasso for double chorus, and worldly madrigals of each. Don't for one minute fancy I criticise the selections; I am really a warm admirer of good old church music, but in this instance it was a case of not what, but how. The chorus was thin and uneven, often ordinary, never unusual, and judging from the volume of sound they produced, or didn't produce, rather too poor in numbers, so the interesting compositions were given in a dry, dull, colorless fashion.

Brahms, sitting opposite me, listened for a time in a devout manner, but it got too much for him and he withdrew from the scene of action. I was strongly tempted to do likewise, but lingered in the hope that the madrigals would redeem the concert from worse than mediocrity. It was, however, an illustration of "out of the frying pan into the fire." It seems that when Frau Güttermann agreed to sing the soprano parts she stipulated that Walter, together with some well-known bass and Frau Körner complete the quartet. For some reason or other these artists were not procured, and two men from the singing society of the Votive Church were elected to act as substitutes. Frau Güttermann refused to keep faith, Frau Körner did the same, and so two dames from the society were called to the rescue. I don't know their names, but one was young and pretty, a member of the opera chorus I was told, and she seemed to find the situation very amusing. She smiled bewitchingly, sang with considerable dash and go-aheadness, and looked generally charming, while the elderly alto took life seriously, solemnly, and looked as if every word were going to be drowned in tears and sobs. The men were so composed and serene that I knew they must be frightened half to death. There seemed to be a consid-

erable variance of opinion as to what tone to begin on. The quivering alto and placid tenor agreed, but the soprano sort of warbled about from one key to the other, while the bass, for all the world like one of these wooden Indians in front of a cigar store, kept rigid duty in his mind's eye, and confident of his correctness sang stoically away, regardless of others. The effect was unique, as was also their mode of ending the fourth song; and as covering the prescribed ground seemed to be their one aim and ambition, they looked rather more content than the listeners when they bowed their thanks for no hisses. The concert was a decided disappointment.

The first of Eduard Strauss' promenade Sunday concerts was given Sunday afternoon. The audience was small, but, as always, most enthusiastic, especially when one of the director's own compositions was played. Mr. Swedowsky played with success a new Hungarian ballade for violin, by Auer. His style was excellent and the tone pure and sweet, and he looked so young and unassuming that I heartily joined in the recall which followed. An uninteresting solo for the harp was played by Miss Suppenschitsch. Several numbers were given from "Jabüla," and fascinating they were, while Eduard Strauss' new intermezzo was not in vain called "Hypnotische Schlümmmer." A series of Johann Strauss' waltzes, from the year 1844 to 1894, were given. I always come away bewitched; the rhythm is certainly the most perfect in the world, so the confession need not seem hopelessly frivolous. The jubilee festivities proved too much for Strauss; he is simply worn out from over excitement and fatigue, and to cap the climax the influenza has him in its grasp.

The "Fledermaus" is to be given Sunday afternoon in the Opera House with a magnificent cast—Renard, Mark, Schröder, Van Dyck, Dippel, Weidl, Forster, &c.—and with Strauss as director. This will be, in all probability, his last appearance as conductor, and the house is long sold out at enormous prices; but now there is a strong possibility that illness will prevent the Waltz King from wielding the baton. In the meantime every one hopes for the best.

I have heard during the last ten days excellent productions of "Siegfried" and "Der Fliegende Holländer." Mr. Dippel, my congratulations and thanks for your interpretation of the former! As "Siegfried" Dippel is immense, a terrific surprise and a great delight, as the Viennese warmly acknowledged by their outbursts of applause. To tell the truth, I could not fancy Dippel a success in Wagner; his voice is too small and fine, so at least I thought; but until one has heard him in his personation of this trying rôle one has not heard the real Dippel. He sang exquisitely, artistically; his voice, so beautifully pure and refined, has broadened, and he was the ideal youthful "Siegfried." He gave himself so freely in the first two acts that I feared for the third, but there were no signs of fatigue evident, and he was as fresh at the close as the large audience whose attention he had so thoroughly sustained during the entire evening.

Reichenberg is a man for whom I have quite a partiality, his excellent acting and powerful musical organ affording me ever new pleasure. Reichmann as the "Wanderer," Schmitt as "Mime," Horwitz as "Alberich," Warneck as the "Earth" and Abendroth as the "Bird" completed a most satisfactory caste. Of Materna as "Brünnhilde," what shall I say? No one questions her mode of singing, or more than whispers that her voice has lost some of its freshness—but why, I ask, why must sopranos treasure up their voices in mountains of flesh! From the moment of her awakening realism vanished, and one felt and saw that it was only "make-believe," as the children say. My imagination is elastic, but to picture Materna as passion inspired and passion inspiring I simply can't do it. She looked so comfortable and earthly that I immediately realized supper had not yet fallen to my lot, and visions of ham, eggs and rolls haunted my tortured mind. Rosa Scher, her every movement pretty, is an ideal "Brünnhilde."

Reichmann, as the "Holländer," sang correctly and in

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the key, but coldly. However, he is a perpetual delight to the eye, and "Senta's" sacrifice could be readily understood. Frau Ehrenstein has for some time been making great improvement, and her "Senta" was excellent. In fact her large, sympathetic tones quite drowned those of the baritone. "Erik" was sung by Schröder, whose voice is universally admired, many considering him the first tenor of the Viennese stage. I suppose one can't expect everything, but he does act unusually bad. Someone remarked that Grengg has a typical German voice, and it certainly is refreshing—so ringing and substantial. Schittenhelm is a man of whom the opera should dispose. I really can't suggest one reason why he should be inflicted upon the public; he is uninteresting, his voice is small and he flats. The chorus and orchestra were, as usual, perfect.

During the reception given by his brother two weeks ago, Eduard Strauss, in his funny French fashion, introduced me, as he put it, to "Vienna's loveliest angel." He meant, of course, Marie Renard, the beautiful woman who has so entirely infatuated this city with her lovely voice and clever acting. Accepting her invitation to visit her, I called on the singer one afternoon this week in her artistic town apartments. And how fascinating she is! I have always been interested in her work; she is so intensely musical and poetic and conscientious, her acting ever spontaneous, her voice so beautiful in quality, her interpretations so thoroughly refined that I feel there must be a strong and charming personality sustaining her in her public life. Beauty appeals strongly to me, but I guess one less susceptible would yield to the charms of her low, clear voice, her pretty manners and her lovely face and figure. Pale, well cut features, dark hair and eyes and an exquisitely expressive mouth sound attractive, you must admit. "Manon," "Mignon" and "Lotta" in "Werther" are Renard's greatest rôles, and I have often wondered that she has accepted no American engagement. In speaking of this Renard admitted that her thoughts, as those of all great artists, occasionally reverted to that country. She admires immensely the culture and discrimination of American audiences, and their terrific enthusiasm when really pleased, but, as she quaintly put it, "one enjoys life after all," and her fear of the ocean voyage is almost unconquerable. Still I fancy that in two or three years Renard will be delighting the hearts of New Yorkers, even as now she is first in the affections of this musical city.

If I remember rightly I made mention in a previous letter of Ferdinand Hummel's one act opera "Mara." At that time I had not heard it, and could only briefly quote Hanslick's criticism, which credits the composer with neither originality nor wealth of ideas. There is not a moment in "Mara" in which the warm interest of the audience is not sustained, and the music is full of animation and beauty and wonderfully well orchestrated. Hummel has great talent for form and melody, and his first work has many admirers. The story is blood curdling, horrible, and no effect of situation was lost on Winkelmann and Schläger. It is a case of party strife during which "Eddni" unfortunately causes the death of his father-in-law. Doomed to be dashed from a cliff onto the rocks below as punishment for his crime, "Mara," his wife, rescues him from so horrible a fate by sending a bullet through his heart. There are two scenes with their little child, whose unconscious gaiety in the presence of the terrible pain of his parents is horrible. The effect was soul harrowing to me. Schläger and Winkelmann deserve great credit, although if the former could realize what suspense she causes her audience when she faints she would kindly tumble into a chair or onto a bench. Strangers must find it very trying. I remember the first time I saw her in unconsciousness I was in agony wondering how she was going to regain her equilibrium. But I am, as you see, most uncharitable, considering, too, that Schläger's proportions are her misfortunes, not her fault.

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Berlin Notes.

BERLIN, October 20, 1894.

THE number of young singers making their Berlin débüt this season is astonishing. The poor quality of the singing of most of them is also surprising, due for the most part to their appearing in public too soon before their talents were sufficiently developed. The best of a number of young sopranos whom I heard last week was Josefine Gruson, who appeared in a concert of her own at Bechstein Hall on the 21st. She has a voice of sympathetic quality, fairly well developed and trained. She sang the aria "Parto, parto," from Mozart's opera, "Titus," and songs by Schubert, Schumann, Lefebvre, Vidal, Massenet, Bemberg, Rubinstein, Ries and Dvorák. She sang without notes, and in Bemberg's waltz song, "Nymphes et Sylvains," forgot her part, and was obliged, under great embarrassment, to turn to the piano score to get in again. The public did not mind this slip at all, however. She sang well, but did not enter into her work with much enthusiasm, consequently her audience was not enthusiastic. Enthusiasm is a most potent factor on the concert stage, as elsewhere. If a singer is not enthusiastic herself she cannot expect to enthuse her audience. The great trouble with all of these newcomers, I find, is the lack of individual character in their work. A fine voice, excellent school and technic do not satisfy alone. These qualities must be combined with something that the individual has to give, if true success is to be gained.

Miss Gruson was assisted by Felix Berber, violinist, and Hermann Tietz, pianist.

Berber is a born violinist. He has a great talent for this, the most fascinating of instruments. His first tones, in the "Lento doloroso" of Grieg's G major violin and piano sonata, bespoke the violinist "to the manner born," and I expected a great treat, for I am never so happy as when listening to a great violinist. Before the first movement of the sonata was finished, however, I realized that my high expectations were not to be realized. The artist's talent was ever strongly evident in his playing, which made the lack of finish and the careless habits he has acquired all the more painful. He played, besides the Grieg sonata, Wilhelmi's arrangement of the "Preislied," from the "Meistersinger," and Saint-Saëns' "Rondo Capriccioso," which latter composition is the only one of the three calculated to show off a violinist's capabilities. His passage work in this, which needs to be played with such delicacy, was positively bad. His spiccato bowing was stiff and bungling and robbed the passages requiring it of half their charm. In his rapid scales he invariably left out a number of notes; open strings and harmonics were used wherever possible—not artistic even in a work of this character—and lastly, he is addicted to an excessive use of the vibrato, which made his high notes extremely disagreeable. Berber made on me much the same impression that Gregorowitsch did when I heard him last season—the impression of a very talented violinist, who has been spoiled by success, who is not holding his ground because he does not practice enough. That Berber has learned a great deal is as evident as is his talent, but he has not kept up. What a pity it is! And there are many artists of this stamp.

The Ben Davies Concert Company began their grand concert tournée through Germany at the Philharmonic October 22. The great tenor chose for his first appearance this season a most unfavorable night. Monday evening should be avoided by outside artists above all evenings; some of the most important concerts here are always given Mondays. Hardly one-quarter of the seats were occupied at this concert, which must have been a matter of great surprise to Ben Davies, in view of the eminently favorable notices that he received here last year at the hands of all the critics. The small house was due largely to the

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Symphony concert of the Royal Orchestra, which took place at the Opera House at the same time. These concerts of the Royal Orchestra, under Weingartner, draw here as no others can. In fact, whatever may be on at the Opera a full house is assured seven nights in the week. Those who heard Ben Davies on this occasion had no reason to regret having missed any other concerts. The great singer won the hearts of all from the very first with a recitative and aria from "Judas Maccabaeus," by Handel. He sang further "Mondnacht" and "Widmung," by Schumann; two old English songs—"Drink to me only," by Ben Jonson, and "Sigh no more, ladies," by Stevens—and "Cielo e Mar," from "La Gioconda," by Ponchielli. The audience grew more enthusiastic with each number, and demanded several encores. Well they might be enthusiastic, for such tenor singing is seldom heard in Berlin.

Ben Davies' second concert is advertised for Monday night again, unfortunately, for he will have to compete with the double attraction of the second Strauss Philharmonic concert, with Fanny Bloomfield-Zeisler as soloist, and an extra performance of "Lohengrin" at the Opera, with Nordica as "Elsa." The appearance of these two illustrious countrywomen of ours on the same evening is, by the way, a matter of much surprise and disappointment. It is reported that Ben Davies is to sing "Faust" at the Royal Opera in January; then, at least, he will appear before an audience worthy of him.

Davies was assisted October 23 by Tivadar Nachez, violinist, and Algernon Ashton, pianist. Nachez played Tartini's "Trille du Diable;" the Bruch G minor concerto; a "Benedictus," by Dr. Mackenzie; Schumann's "Trämerie;" Bazzini's "Scherzo Fantastique," a Swedish rhapsody of his own composition, and three Paganini numbers, viz., the Caprice in thirds and sixths, the one in octaves, and the extremely difficult "Theme and Variations" for the G string alone. Truly, no one could complain that Nachez was not down for his share of the program. He, too, like Berber, is one of those violinists who are born, not made; but unlike Berber, he is not in indifferent practice, and comes much nearer to being the ideal, the really great violinist, who must of necessity be both born and made.

Nachez's first number, the Tartini sonata, was not wholly satisfactory; works of this character are not adapted to his style. In the Bruch concerto he was much more effective; he took one or two liberties with the tempo in the first movement hardly in keeping with the character of the composition, but his interpretation of it as a whole was above criticism. The adagio especially was beautifully played. The short Mackenzie and Schumann numbers were also faultlessly played, with excellent tone and genuine feeling. The Bazzini "Fairy Dance," as it is also called, so popular with violinists of the French and Italian schools, was played with great virtuosity, but not without a few technical slips. It was very effective and was encored. Nachez's own "Swedish Rhapsody" has good as well as cheap qualities. In the Paganini pieces he was disappointing. The study in thirds was badly out of tune—in fact I could not understand how an artist of his great reputation and ability could play so off the key; his tendency was to play sharp.

The octave study went much better. For the one string solo he had a violin for this special purpose, with but one string on it. This breakneck invention of violin acrobatic feats was performed with marvelous execution and ease; in this respect Nachez played it in a manner worthy of old Nicolo himself, but—the absolute purity of intonation was lacking. This is the great bugbear with violinists—this difference between relative and absolute purity of intonation.

This last step is the very hardest one of all the many difficulties the left hand has to overcome. It is possible to play positively in tune on the violin, but the fact is, and

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will probably always remain, that the great majority of violinists play only relatively in tune.

The pianist Ashton is not on the same artistic level with the other two members of the company. The accompaniments were played in a musicianly manner, however. It would have been in better taste if he had not performed for his solo numbers works of his own composition solely. The Berlin public is accustomed to art and artists of a very high order. But even if his four short numbers possessed more musical value than they actually do it would have been more appropriate had he played something by standard composers at this his first concert in the world's musical metropolis.

The following evening I heard on the same stage another violinist, Anton Witek, the new concert-meister of the Philharmonic Orchestra. He played the Mendelssohn concerto, and in point of thoroughness and finish, he excelled the violinists of the previous evenings, though not as talented as either of them. It seemed very strange to hear an artist of Witek's calibre playing at a beer concert. Yes, at a beer concert! For the popular Philharmonic concerts, which take place twice weekly under Mannstaedt, are nothing but beer concerts on a grand scale. The Philharmonic is converted into an immense Kneipe, with tables and chairs arranged as at any cheap variety show; the large hall is always crowded with a typical German audience, and the beer mug is omnipresent. The true German, to be happy, must have his beer on all occasions.

This great orchestra, the self same organization that won world wide renown under Bülow, discourses music twice a week to a lot of beer drinkers! To be sure the music is always of a high order, and the listeners are musical and appreciative. But there is something so grotesquely inconsistent between the sublime movements of a Beethoven symphony and a beer mug! I never can attend these popular concerts without mingled feelings of disgust and mirth.

The Hugo Heermann String Quartet, of Frankfort, gave two concerts at the Singakademie on the evenings of the 24th and 28th. I attended only the second one. They played Beethoven's quartet in D major, op. 18 No. 8, the one in E minor by Verdi, and the D minor by Schubert. Some musicians and critics consider this organization about equal to the great Joachim and Halir quartets. In point of ensemble it is, no doubt equal to them. The four Frankfort artists are, in fact, nearer the same level, as regards each other's playing, than are the members of the two great local quartets, of which the overpowering supremacy of the two leaders, Joachim and Halir, is clearly evident. But this does not prove that the standard of excellence of the Frankfort organization is higher. At no time did they play with that exquisite finish that characterizes the performances of the other two quartets.

It is a peculiarity of some German critics that they prefer a lower general standard, of playing and a perfect ensemble to a higher standard if the first violin is much superior to the others. It is also the same thing in opera. I see no reason why the superiority of the leader should not be plainly visible, inasmuch as the first violin has decidedly the most important part, especially in the classics. Some of Haydn's chamber music requires great virtuosity of the first violin. Heermann is an admirable violinist, but he is not a Halir or Joachim. He has, however, the best 'cellist of the three clubs in the person of Hugo Becker. Hausmann is the weakest 'cellist of the three, though he has the greatest reputation of them all as yet, thanks to his relations to Joachim. The Heermann Quartet excel in the classics, but they are also excellent interpreters of modern music. The Verdi quartet was charmingly played, especially the "prestissimo," which called forth such applause that it was repeated.

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This pleasant little lyric is selected from a collection of five, as being most worthy of notice, or best suited by way of introduction to this writer. If it finds a welcome perhaps the next best is "Exaltation" (dedicated to Miss Lucy Nelson), a much more passionate strain, which has English and German words. But as the word "Heaven" is somewhat awkwardly treated it will be better to use the German text, which clings more lovingly to the melody than the English. It is possible from internal evidence, such as this, that the music was fused in the composer's brain with the German, the English setting being the subsequent work of a poet.

The underlying idea of the words is that joy and grief, when raised to their highest powers, have increased resemblances, as extremes meet. So very many songs are found to be about "nothing in particular" that one willingly takes note of this fact.

H. B. Stevens Company, Boston.
HOMER A. NORRIS, . . . *Practical Harmony on a French Basis.*

This is a handsome handbook of ninety-one pages, which treats of practical harmony in the ordinary manner. It differs in no particular from the text books already well known.

All have their good and bad points and rarely meet the requirements of teachers, pupils or the self taught.

It is not asserted or even assumed that complete justice is done in this department; but it is claimed that sincere efforts are made that all criticisms may be accurate, fair, right, equitable and reasonable; that truth is not tampered with from charitable motives, or that the private interests of individuals (authors or publishers) are considered primarily and the public secondarily.

For this reason it must here be pointed out, and specially for the benefit of persons desirous of learning something about the underlying principles of harmony adopted by the French composers in contradistinction to those of other countries, that no knowledge will be gained by the study of this book. It supplements nothing to be found in all standard treatises on harmony, and offers no new modes of viewing the whole subject, either by the use of cleverly constructed paradigms, mnemonic aids or explanations why certain motions are forbidden; yet for all this the book may prove generally useful, and chiefly because of the excellence of the exercises given to develop and test the powers of pupils.

Whenever there is any matter that demands considerable ingenuity to properly and fully unfold, the pupil is directed to "follow the advice of his teacher." Difficulties are evaded in this way: "the teacher should explain as clearly as possible" (page 15). These melodies should be harmonized until made "satisfactory to the teacher" (page 32); "the student should now compose several short basses in major and minor modes. The arrangement of all like work must be left to the discretion of the teacher." For the successful performances of operations such as these by a beginner the book offers but little assistance. At this stage of study such attempts are usually disheartening, unless the instructor has extremely well thought out methods of teaching, and which greatly surpass those employed here. For instance, the author shows the difference between "C sharp" and "D flat" (page 80) to be one comma, giving five commas from "C" to "C sharp" (page 79) and four from "C sharp" to "D." Here information stops.

When this little knowledge is acted upon it will prove untrustworthy, for if the pupil attempt to apply it and take the tone from "D" to "E," in which there are but eight commas (in this diatonic scale of "C") he will be unable to measure off his chromatic semitone.

It is better to avoid raising questions that cannot be immediately answered in so small a primer.

It is, however, more strange that French methods are not only ignored completely in the text, but also in the musical illustrations, for these are all by German composers—Wagner, Beethoven, Mendelssohn and Bach exclusively.

Such words as "From Mozart to Brahms," or "This passage in Bach, Beethoven, Schumann or Wagner" (page 58), all indicate a direct avoidance of French composers.

Gounod and Cherubini are merely quoted as having spoken in praise of the German—Bach (page 90) and Saint-Saëns for the good use of church scales, in common with Händel and Brahms.

When the pupil is advised to take up the study of counterpoint he is not directed to either Germany or France, but to England. "The Novello Primer on Counterpoint, by J. Frederick Bridge, will be found sufficiently exhaustive." (Page 42.)

No word of Berlioz, Cherubini, Choron, Logier or other master identified with the best French music or teaching of the past is quoted; nor is any characteristic peculiarity of the French composers or theorists so much as hinted at. The student of national traits, of distinguishing flavors, must look elsewhere.

The author contents himself by praising his own French teachers and other French composers and theorists in eloquent terms, although vaguely, in the preface, and in holding out the promise that some examples "written expressly for this book" will appear in the forthcoming second part.

We have all heard of politicians and ambitious scientists inventing theories, and then sending forth experts to procure at all costs the required facts; but not of grammarians retaining the services of authors to prove their statements. It is best, in music at least, to take existing quotations from the works of the best writers, which are not only accredited, but loved, and may not only be found in every library of music, but readily identified by a tyro when pondered in silence. All didactic theories of language and music must be based upon the usages of nations formulating existing facts; not possible facts, as yet non-existent.

Trouble in Milan.—The Teatro dal Verme, Milan, has been closed, so our latest advices state. The two impresari, it is said, have disappeared with the available funds leaving the artists, &c., without resources.

Carvalho, Author.—M. Carvalho, director of the Paris Opéra Comique, and husband of Mme. Miolan Carvalho, the great soprano, is about to publish his musical reminiscences in "Le Matin." He has been an opera manager for nearly forty years, first in the Théâtre Lyrique and afterward at the Opéra Comique. It was he who first produced Gounod's operas, "Faust," "Mireille," "Philémon et Baucis," and "Roméo." He was director of the Opéra Comique in 1887, when it was burned, and from 50 to 400 persons lost their lives.

Milan.—Vittorio Vanzo, the genial music director to whose indefatigable energy the lovers of German opera owe the introduction in Italy of the "Merry Wives of Windsor," by Nicolai, and who has been laboring to make Italy acquainted with Wagner's works, having translated the libretti and led the Wagner concerts at the Milan Exposition, will likely conduct at the Scala "Tristan and Isolde" and "Tannhäuser." Ricordi is willing to give Sonzogno the right of production with this proviso, and as a season without a Wagner répertoire is almost out of question Sonzogno will gladly accept the alternative.

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SYRACUSE.

SYRACUSE, N. Y., November 11, 1894.
BUT few musical events of a local character have taken place so far this season. Mr. Tom Ward gave a pupils' recital at his house a week or so ago. It was a very creditable affair, and was enjoyed by a large audience. Last Tuesday night at the Reformed Church he repeated, with the same soloists and chorus, Gounod's "Mors et Vita."

Mr. Ward as usual sang with great intelligence and taste, and the other soloists—all pupils of his—did admirable work. The accompaniments were effectively performed by Mrs. L. E. Fuller, organist of the church.

Dr. George A. Parker has arranged for three subscription concerts to be given by the newly organized Beethoven Trio Club, of which Dr. Parker is the pianist, Conrad L. Becher, violinist, and Emil Winkler, of Wells College and Syracuse University, the cellist. They will be assisted by Miss Lund, Mrs. Hamilton White and Mrs. Emil Winkler, vocalists. The concerts will be given in the Woman's Union Hall December 10, January 28 and March 11.

Mr. Richard Calthrop rehearsed the chorus which took part in "War and Peace," as given by the Innes Band last Friday.

The Symphony Society has resumed rehearsals with Mr. Albert Kuenzlin as conductor. Mr. Kuenzlin has been in Europe during the summer and will introduce several novelties in orchestral and string music at the society's first concert. Mr. Kuenzlin, who is a capable violinist, during his visit abroad studied with Ysaye.

The Marsh Choral Society is busy rehearsing Barnby's "Rebecca." Mr. Marsh has charge of the Oswego Musical Association, and will unite the two choruses in the production of the work. He is a successful chorus director, and with the united forces excellent work can be expected.

HENRY W. DAVIS.

UTICA.

UTICA, N. Y., November 12, 1894.

THE Y. M. C. A. October 31 opened its season's course of entertainments with an unusually fine program by the Jules Levy Concert Company, with Levy as the central attraction, assisted by Stella Costa, soprano; Jessie M. Downer, pianist; Felix Winternitz, violinist, and Mr. Small, of Boston, baritone.

Mme. Stella Costa sang "Robert toi qui j'aime" in English, and delighted the audience. She was twice recalled, and later in the evening sang the "Trovatore" duet.

Miss Downer is a pretty girl, who is essentially musical, splendidly schooled and very enthusiastic. She played several piano solos with exquisite feeling, and accompanied everybody delightfully.

Mr. Small suffers from stage nervousness, and does not seem in the least in love with his profession; but at times his voice is beautiful.

If Felix Winternitz could learn to look a little less solemn and to carry himself with more confidence and a grain of apparent interest in something, this young violinist would surely have the world at his feet, for he plays like a master. I confess to a dense ignorance of his wonderful gifts up to last Wednesday evening, and when he met my well intentioned but unenlightened welcome in the reception room, with a signal aplomb, and a marked absence of interest in either me or my work, I openly accused him of something akin to rudeness. I do not remember now how I put it. But after hearing him play I forgot everything but the wonderful technic, the subtle, spirit-like singing of those unequalled harmonies—the apparently limitless skill, the perfect phrasing, and the suppressed passion through everything. He electrified the audience. What will he do when he awakes?

The "Pirates of Penzance," was recently given by fifty of our best local singers, Bergner's Orchestra, Mr. George H. Fischer, pianist; Mr. Fred W. Kohler, stage manager, and Mr. A. L. Barnes, conductor. Financially and mu-

sically it was a brilliant success. Mr. Barnes is one of the best organists and directors in this vicinity. He is popular, energetic and progressive. He has had the company in training about six weeks, and may be well satisfied with the results. While an angel from heaven could not induce all the good singers in Utica to consolidate, Mr. Barnes can accomplish as much in that direction as any one man here, and the "Pirates" will prove it.

Messrs. Louis Tourtelot as the "Pirate King," E. A. Ballou as "Frederic," James P. Larkin as "Samuel," A. J. Bromley as "Edward" and J. L. Murray as "General Stanley" were vocally and dramatically efficient and effective. Miss Alice H. Wolrath made a spirited and interesting "Mabel." She is a soprano of great natural gifts, and with systematic schooling might easily fill the most difficult roles. Her range and quality of voice are brilliant.

Miss McGrath as "Ruth" was admirable. Her voice is a light, pure and thoroughly musical mezzo; a voice which appeals to all musicians.

The three daughters, "Kate," "Edith" and "Isabel" were taken respectively by the Misses Ballou, Dagwell and Westcote. The first two are already introduced to THE MUSICAL COURIER as young singers of considerable promise. They were warmly received. The choruses were strong, and in the "All Hail" the ensemble effect was superb. I never have heard better orchestral work in Utica, and the staging was admirable.

Great regret is felt by Mr. Purdon Robinson's pupils and friends in his withdrawal from the Utica School of Music. Mr. William A. Howland, the popular concert and oratorio basso, has succeeded him.

Miss Rockwood will make her professional débüt as a recitationist on November 16, in Recital Hall, with a long list of society women as patronesses and the artistic assistance of Mrs. A. D. Chase, soprano; Miss Bertha Bucklin, violinist; Miss Merwin, accompanist, and Mr. N. Irving Hyatt, pianist. One of the features of the program will be Mr. Hyatt's and Miss Bucklin's contribution of the former's duo for violin and piano in sonata form, which was received with enthusiasm at the last musical convention in Syracuse. It will be a social as well as an artistic affair, full dress, young society girls as ushers, and all the other swell features.

Mr. and Mrs. Alex. S. Thompson have announced an invitation recital for next Wednesday evening in the First Presbyterian Chapel.

TROY.

TROY, N. Y., November 10, 1894.

IF all the branches of the New York State Music Teachers' Association were as energetic as the Troy branch no one would have occasion to say the annual meetings were lightly attended. The next convention is to be held in this city in June, and already the local committee is preparing for it. The committee is holding weekly meetings, to which all local members are invited, and is also having a series of musicales, after which an open business meeting is held.

The first musical was given Thursday, November 8, and the artists were Miss Hall and Miss Valance, sopranos; Miss Jones, contralto; Thomas Impett, tenor; John N. Edwards, bass, and W. H. Purdy, baritone and accompanist.

The next musical will be given December 5. The committee arranging it consists of Mrs. Jeannie Lyman-Cooper and William Newton.

* * *

Thursday evening, November 1, Trojans were treated to an unusually fine lecture on "Folk Song in America," by H. E. Krehbiel, the well-known critic and lecturer. The lecture was given under the auspices of the Chromatic Club. Mr. Krehbiel was assisted by Thomas Impett, who sang several folk songs admirably. The lecture was delivered in Mr. Krehbiel's best vein, and was greatly enjoyed. Miss Harriett Holley was the accompanist. While Mr. Krehbiel was in town he visited the new conservatory and expressed himself as being much pleased with the enterprise of the management.

* * *

The same evening of the musical given by the local branch of the New York State Music Teachers' Association a concert was given in Music Hall under the direction of the Royal Arcaum. The John Thomas Concert Company, of Boston; the Troy City Band Orchestra and Victor Smith's banjo, mandolin and guitar classes furnished the music. The concert was largely attended.

* * *

The Troy Vocal Society gave its first concert November 7 at Music Hall. Over 1,200 people attended. The assisting artists were the members of the Maud Powell String Quartet, of New

York. The society's work was almost faultless in the "Serenade," by Storch, and very fair in Buck's "The Nun of Nidaros." The incidental solos were well sung by Mr. Impett.

The work of the string quartet was very good. Miss Powell alone was heard in solo, and her performance was admirable. She was heartily applauded. The following was the program: Second Mass, "Gloria O Salutaris, Domine Salvum fac." Gounod Troy Vocal Society.

Allegro, from op. 44, No. 1..... Mendelssohn
The Maud Powell String Quartet.

Serenade..... Storch
Incidental solo by Mr. Thomas Impett.

The Troy Vocal Society.

"Angelus"..... Liszt
Waltz..... Volkmann

The Maud Powell String Quartet.

"The Nun of Nidaros"..... Buck

Incidental solo by Mr. Thomas Impett.

Troy Vocal Society.

"Romanze et Gavotte"..... Thomas-Sarasaate

Miss Maud Powell.

"Suomi's Song" from the Finnish..... Mair

Troy Vocal Society.

"Moment Musicale"..... Schubert

Allegro vivace..... Haydn

The Maud Powell String Quartet.

"Sunday on the Alps," waltz idyl..... Koschat

Troy Vocal Society.

Prof. E. J. Connolly as usual conducted. C. A. Stein presided at the piano, and Prof. Carl Durr at the organ.

* * *

Wednesday, November 14, the first concert for the season of the Troy Choral Club will be given. The artists engaged to assist are Miss Bertha Bucklin, violinist; Mr. Max Heinrich, baritone, and Miss Clara Stearns, organist. Miss Bucklin will play a sonata by N. Irving Hyatt, of this city, who will play the piano accompaniment. Mr. Heinrich will sing groups of songs by Schumann and Schubert.

* * *

Wednesday evening, November 21, the Troy City Band concert will be given at Rand's Opera House. Forty-five musicians will take part. Nelson D. Ross will direct. The artists assisting will be Miss Myrta French, soprano; Miss May Lisle Smith, flutist, and Frank A. Raia, harpist.

* * *

Perhaps the greatest orchestral treat ever offered in Troy will be given Thanksgiving Evening at Music Hall, when the Seidl Orchestra will be here, and will be assisted by Miss Lillian Blauvelt, the soprano, who is very popular here, and the Sutro sisters, the ensemble pianists, only known here by their excellent reputation.

BENJAMIN FRANKLIN.

MONTREAL.

MONTREAL, Que., November 19, 1894.

THE Caledonian Society gave its thirty-ninth annual concert at Windsor Hall October 31. The program consisted of Scotch songs. Among those who participated were Mrs. Campbell Shafer, of Albany, N. Y.; Miss Jeanie Mortimer, of Toronto, Ont.; Mrs. Belle Rose Emslie, Miss Maggie Bain, Mr. Cathcart Wallace, Mr. George Grant and Mr. James Fax, of Toronto; Master W. F. Milne and Mr. Harold Jarvis, of Detroit, Mich. The latter has a fine tenor voice, well trained, and knows how to sing. It was a successful entertainment, and our Scotch citizens fully enjoyed themselves.

The first concert of the season of the Ladies' Morning Musical Club was given last week at the Y. M. C. A. Hall. The program was classical, and consisted of vocal and instrumental music. A fashionable audience attended. Among those who participated were Miss Nichol, Miss Sise, Miss Goans, the Misses Taylor, Mrs. Shaw and Mr. Goulet. The latter two played in superb style a duet—rondo, by Schubert—violin and piano. The club intends to give eighteen concerts this season.

"Magdeleine; or, The Magic Kiss," libretto by Stanislaus Strange, music by Julian Edwards, was presented at the Queen's Theatre last week. "Magdeleine," to my knowledge, sounds more like a pure Schpiel than a comic opera. It is really more to the eye than to the ear. However, the public is well pleased with it, and Miss Camille D'Arville, is making a big hit.

The Montreal Symphony Orchestra, consisting of six first violins, six second violins, four violas, four 'cellos, three basses, two flutes, two oboes, two French horns, two clarinets, three trombones, two bassoons, one bass tuba, two cornets, one tym-

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Theatres were overcrowded and street cars utterly inadequate to carry the crowds to parks where the band played. The most successful of all band tours.

THE FALL TOUR will commence **October 22**. The band will carry its own famous artillery accompaniment, great vocal quartette, etc., to be assisted by local choruses, military (armed) war veterans, auxiliary bands, fife and drum corps, etc.

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New Haven Palladium: Innes' Band drew nearly 10,000 people to Savin Rock yesterday in spite of rain.

New Haven Leader: Innes' Band gave the best concerts of the kind ever heard here.

Bridgewater Daily Farmer: Fully 15,000 people visited the Innes' Band production of "War and Peace." The scene beggars description. Innes out-Gilmores Gilmore.

Saratoga Times: The mantle of Gilmore has fallen on Innes.

Baltimore American: An overwhelming ovation greeted Innes at Ford's.

Lancaster News: "War and Peace" was the greatest affair in the history of the city.

Albany Argus: Fully 6,000 people paid for the afternoon concert alone.

Berwick Daily Truth: The most admirable band concert Scranton ever heard. Innes' Band was the greatest affair in Scranton to-day.

Washington Post: A radical departure from anything of the kind ever attempted. It is well conceived and the result picturesque and admirable. A great band.

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H. B. Stevens

pani and a piano instead of a harp, recently gave its first matinée concert, under the baton of Mr. Couture, at the Windsor Hall. Miss Maud Burdette, contralto, and Mr. B. Gérôme, bassoonist, were the soloists.

The program included "Jubel" overture, Weber; symphony in C, op. 21, Beethoven, and three small pieces for orchestra by Dubois; "Flirtation" (for strings only) by Steck; Rubinstein's "Bal Costumé" (first suite), op. 103. A fashionable audience was present and the concert was a pronounced success. The symphony was played with delicacy and sympathetically, and was well characterized. The performance of "Bal Costumé" was almost faultless; after the third movement the audience demanded its repetition.

Miss Burdette was in good voice, and sang the "Prayer" from Sullivan's "Golden Legend" most satisfactorily. Mr. Gérôme's solo on the bassoon was a novelty, no one ever having before played a solo on that instrument in this city. He was enthusiastically applauded. Mr. Gérôme came from Liège. He was many years a member of Lamoureux and Colonne's orchestras in Paris. After he arrived in this city Mr. Nikisch offered him a position as soloist for the Boston Symphony, but on account of his wide acquaintance here he declined the offer.

Of Mr. Couture's conducting, I can say that he is the hardest working musician I ever met. He is rehearsing the Philharmonic Society in five different works, and the Montreal Amateur Operatic Company in a light opera. He is leader of the choir in St. James' Cathedral, professor of harmony in the High School, and gives private lessons in his own studio. Notwithstanding all these duties he undertook more work this season. His readings were broad. A word of praise is due to Mr. Silverston for managing the affair with ability. The next concert will be given November 22.

The following operas were given last week at the Théâtre Français: "Le Grand Mongol," "Mamzelle Nitouche," "Madame L'Archiduc" and "Les Cloches de Corneville." H. B. COHEN.

KANSAS CITY.

KANSAS CITY, Mo., November 12, 1894.

ONE of the recent important musical events was the fourth recital given by the Kronberg Conservatory of Music, an institution which is making rapid headway and gaining a firm foothold. It evidently has come to stay. The classes in all the branches are rapidly filling, and pupils are being booked not only from Kansas City, but from many smaller cities in other States.

At the recent Franco Boucher, a violinist recently engaged to take charge of the violin department of the conservatory, made his initial bow before a Kansas City audience, and it may be said that he made an instantaneous and great success. Mr. Boucher is an artist in the real sense of the word. His selections were the G minor concerto by Max Bruch, a romanza of his own composition, Hungarian airs by Hubay, and the Wieniawski "Faust" fantasia. Without doubt Mr. Boucher is the finest violinist who ever resided in Kansas City, and is the best teacher we now have.

He was assisted on this occasion by Mr. and Mrs. Kronberg, whose selections were the "Di Provenza," by Verdi, and the grand aria from "Ivanhoe," by Sir Arthur Sullivan. They acquitted themselves, as usual, with great honor, and in a trio by Saint-Saëns they were assisted by Miss Daisy Stowell, a contralto and one of Mr. Kronberg's most promising pupils.

Mr. Rudolph King, the pianist, on this occasion strengthened the good impression he made at his last two appearances. He played in grand style a Romance by Rubinstein, and a brilliant concert étude by Leschetizky, a composition bristling with technical difficulties.

The Detroit Philharmonic Club, with Ludwig Bleuer as leader, played to a good house last Friday, and made a fine impression. Mr. Bleuer is a finished and brilliant player. In fact his playing has not been equalled in Kansas City, except by Sarasate and Marteau, who hardly surpass him. He was enthusiastically received, especially after an artistic and spirited performance of Sarasate's "Zigeuner Weisen."

The club playing was also brilliant.

Miss Florence Stevens and Mrs. Caroline Von Weber, sopranos, who recently arrived in Kansas City, gave recitals lately, with a fair measure of success.

One evening recently at Mr. Kreiser's organ recital at the Grand Avenue M. E. Church, Dr. Mitchell, the pastor, in speaking of some composition which Mr. Kreiser was about to play, said that when he first heard the selection played upon the organ by Mr. Kreiser, he was accompanied by his favorite dog, which began to howl lamentably after a few opening chords had been struck. Thereupon Dr. Mitchell argued thus: "How grand a composition must this one be, and what a profound impression it must make on an audience, if it could move the afore-

said canine to such expressions of approval!" and Dr. Mitchell was entirely serious.

Mr. Kreiser, after having "tried it on the dog," felt fully justified in presenting it to his audience.

J. F.

BUFFALO.

BUFFALO, N. Y., November 12, 1894.

JOHN, surnamed Lund, conductor, and President William Lautz, of the Buffalo Orpheus, must have been proud and happy men those early days of last month, which were given up to a royal celebration of the society's twenty-fifth anniversary. Arrangements had been made for a three days' festival, and fine weather and efficient committees combined in making the whole affair a great success. Of the ride about the city, the excursion and the supper at the Falls, when 725 men sat at the festive board (it was reported that 725 kegs were consumed in that flow of soul), and other social matters, I will only make passing mention, but the celebration concert proper deserves special space. The following was the program:

Männerchor and orchestra, "Des Liedes Heimath".....Pache Aria, "Le Roi de Lahore".....Massenet

Mr. G. W. Fergusson.

Männerchor, "Heimkehr".....Gelbke

Aria, "Jeanne d'Arc".....Bemberg

Miss Gertrude May Stein.

Fistanz und Stunden walzer.....Coppelia-Delibes

Mazurka.....Orchestra.

Chadwick

"Du bist wie eine Blume".....Rai

"Ich will meine Seele tauchen".....Franz

"Widmung".....Mr. Fergusson.

Männerchor, "Das Grab im Busento".....Zerlett

"Willst du mein Schatz sein".....John Lund

"Jugendliebe".....Van der Stucken

Miss Stein.

"Pierrette," ballet music.....Renaud

Orchestra.

Männerchor and orchestra, "Germanenzug".....John Lund

"Amerikanische Phantasie".....Herbert

Orchestra and General Chorus.

Conductor, John Lund; accompanist, F. W. Riesberg.

Of the various chorus numbers, the difficult "Grab im Busento" (the Orpheus prize winning song in New York last June) and Lund's own noble, broad phrased "German War Song" were sung the best, the orchestra also contributing to the pleasure of the program by their dainty genre pieces. Miss Stein and Mr. Fergusson were both in fine voice, and both made many new admirers. The large Music Hall was filled with an appreciative audience, and the various flags and gay decorations lent to the event a festive character.

Mr. Coerne—whose name should be pronounced "Kern"—the new conductor of both the Vocal and Liedertafel societies, has begun rehearsals, and has impressed all with his thorough and earnest musical abilities. He conducted his "Columbian Festival March" at the Innes Band concert, and evidently knows what he wants and knows how to get it.

The Guard of Honor Orchestra, thirty-five strong, recently gave a reception in its building, and presented a program of modern and other music with fine verve and style. Miss Mulligan, the busiest woman in Buffalo, conducts her orchestra "as to the manner born." "The Heavens Are Telling" and the "Liberty Bell March" were particularly well played.

Neighbor Rieger, of Niagara Falls, recently advertised a "grand musical event"—"Tannhäuser," with full (?) orchestra of eighteen men. My! oh, my! oh, my!

I wish the sign man who paints for the Scott Sign Company would follow his text more closely. Here is Mrs. Francesca Guthrie-Moyer announced as "Gutline Moyer," and Anton Schott's name narrowly escaped being spelled "Scoot." Scalchi's name appeared as "Schalchi," and so on ad infinitum.

And while I am finding fault I want to speak of a recent "Harper's Monthly," in which appears Brander Matthews' story, "The Royal Marine." On page 586 of the September number you may read: "Her smile is like the 'Moonlight Concerto,' and her laugh like a wedding march." The laugh is all right, Mr. Matthews, but beware when you wax musical that your waxer is in order! What is the "Moonlight Concerto"? Possibly you mean "Moonlight Sonata."

At a recent professional visit to Bradford, Pa., where I gave a piano recital, at the Du Bois music store I saw a badly demolished upright piano, labeled "Played (?) on with an ax." It seems that the woman who did this George Washington act would not or could not pay for the piano, and when the dealer went to take it away she seized an axe and smashed every panel and hammer. The piano movers fled for their lives.

Dr. Miller, of Berlin, Germany, dentist, who with his father-in-law, Dr. Abbott, dispensed such graceful hospitality at their residence in the Hausvoigtei Platz, back in the eighties, and who will be recalled by many Americans of that time, was here recently on a visit.

A fine three-quarter length oil painting of Mr. John Lund by Peiderer is attracting considerable attention. It was a gift of Mr. Lund to the Orpheus at their silver jubilee.

Miss Alice Whelton, erstwhile my pupil and more recently with Scharwenka, has gone to Vienna, where she will imbibe at the fount of the music of Leschetizky. F. W. RIESBERG.

NEW HAVEN.

NEW HAVEN, Conn., November 14, 1894.

MRS. A. HEATON ROBERTSON, wife of Judge Robertson and formerly Miss Ridgeway, the operatic singer, recently gave an enjoyable musical at her residence, 128 Temple street, to introduce Miss Mary Dudley Burk, a talented young elocutionist, whose recitations were well given and with dramatic effect. Mr. Frederick H. Cheesewright, the organist and choirmaster at Trinity, was heard to advantage in two piano solos, and Miss Loomis, a pupil of Mrs. Robertson, sang. Many society people were present, and the house was handsomely decorated for the occasion.

At the Howard Avenue Congregational Church a fine concert was given, which gave Mr. Ericson Bushnell's many friends in the city the opportunity of hearing him again in concert. Mr. Bushnell sang an aria from "Hora Novissimo" and some German folk songs, and the choir of the United Church was heard in quartet and solo work. The same evening, at Marquand Chapel, Dr. Horatio Parker, the new musical director at Yale, gave an organ recital, assisted by Mr. Isadore Troostwyck, the violinist, who has but recently been appointed to the chair of violin instruction at Yale. The program was well arranged, and served to introduce Mr. Parker to the musical set of the city. His playing was exquisite, and he was warmly complimented by the local press.

A new musical society under the direction of George Chadwick Stock, the tenor of the Apollo Quintet and teacher of voice culture, has recently been organized for musical advancement. The society is limited in membership to forty, and is called the DeKoven Society, in honor of Reginald DeKoven, who is a Connecticut boy. The chorus is rehearsing choruses from "Robin Hood," the "Fencing Master," and also male choruses from Dudley Buck's "Don Munio." The club meets each week for rehearsals in Mr. Stock's studio, and is doing excellent work.

The members of the club are: First tenors, G. Chadwick Stock, A. J. Gurney, Harry J. Stock, James A. Howarth, J. S. Ostberg, Edmund Dinnan, John L. Jacobs; second tenors, Frank Lum, H. E. Adt, B. B. Broadbent, Charles Warner, Jean Willis, Roy Clark, Walter J. Smith; first bass, Messrs. Gilhut, Dayton, Edwards, Hamilton, John O. Osborn, Olie Warner, Frank Smith, Albert Mattoon, L. Benham; second bass, George E. Avis, Luther Jerome, F. Ellamer, Wallace Ritter, F. Buckham and Charles Lincoln.

The Mendelssohn Quartet is at work arranging for its concert to be given next month at Warner Hall. The quartet is being trained by Charles Bonney, the voice teacher and choirmaster at St. Thomas', and the members sing beautifully. At the concert Mrs. Charles Bonney, the popular soprano, will sing the "Angels' Serenade," with violin obligato played by Mr. Max Fonroff, of New York; Mr. Bonney will give a tenor solo. There will also be a piano selection by Mr. Cheesewright, a string quartet and recitations by Miss Burk.

The New York Ladies' Quartet, assisted by William Howland and George DeVoll, gave a concert at the Hyperion last Tuesday evening.

It is reported that Yale is to have a new musical building which will cost over \$600,000, the gift of Mr. Sanford, of Bridgeport, the father of Mr. Sam Sanford, who is at the head of the musical department at Yale.

The Seidl concert, at the Hyperion October 30, was heard by a select musical audience. Miss Blauvelt sang the "Sicilian Vespers," and to a recall repeated the same dainty bit. She is much more pleasing in concert work than in oratorio, and her light, flexible voice was used with excellent taste and judgment. The hit of the evening was the singing of Campanari, who gave "Valentine's" song from "Faust" and for an encore the prologue from "I Pagliacci." Mr. Seidl will give two more concerts during the season.

A concert was given on the 1st inst., at Warner Hall, under the auspices of the ladies of Christ Church. Charles Mann, the baritone, sang; Miss Edith Barr recited and the Mendelssohn Quartet gave two numbers.

The recent Melba concert was a treat and was thoroughly enjoyed by all lovers of good music. It was the first opportunity

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W. H. Rieger, E. C. Towne, Wm. Stephans, J. H. McKinley and Anton Schott.

Currie Duke, Dora V. Becker, Geraldine Morgan.

Emil Fischer, Perry Averill, Ericsson Bushnell, G. W. Fergusson, A. Marescalchi, Carl Duff, Conrad Behrens and Guiseppe Campanari.

Maud Powell String Quartet. Materna after January, 1895.

Authorised to receive propositions for Concerts for the Artists of Abbey, Schœfel & Grau's Grand Italian Opera Company.

that many in this city have had to hear the Australian diva. Her reception was enthusiastic and she was heard in five numbers, besides as "Marguerite" in the last act from "Faust." Scalchi showed herself the consummate artist, as of old, and her singing was listened to with marked attention, and for both of her selections she was forced to respond to recalls. The gem of the evening was the singing of Plançon, and after his artistic rendition of Schumann's "Beiden Grenadiere" he was greeted with a perfect ovation.

A fine praise service was given at Trinity recently under the direction of Mr. F. H. Cheesewright and his vested choir. Stainer's "Creation" was rendered exquisitely with Mr. Charles Herbert Clarke, of New York, tenor, and Mr. Herbert Witherspoon, baritone, of this city, as soloists. Great credit is due to Mr. Cheesewright, for he has worked indefatigably, training his choir until it now sings with remarkable finish and precision.

JANE MARLIN.

PITTSBURG.

PITTSBURG, November 3, 1894.

THAT talented pianist Theodore Salmon has again cast his lot among us. Mr. Salmon has been searching for health on the Pacific Slope and in Salt Lake City, and judging from his appearance he has not searched in vain. To inaugurate his second coming Mr. Salmon gave a recital in one of our suburban towns. The recital was given in the interest of the conservatory of music connected with the Pittsburgh Female College. Mr. Salmon played with his old time skill and was warmly greeted by a large audience. He was assisted by Mrs. Elizabeth Mathews, soprano; Miss Grace Medbury, pianist; Miss Mary B. Kier, reader, and Mr. Ad. M. Forester, pianist.

Marie Decca was here recently with a concert company. A large audience was attracted to hear this fine artist.

One of the recent notable musical events was the recital given by Mr. Ethelbert Nevin, of this city. The most satisfactory performance of this gifted pianist was of his own compositions. Following is the program:

Fantasie and fugue, A minor.....	Bach
Two études.....	E. Nevin
In form of a Romance.	
In form of a Scherzo.	
Etude, D flat major.....	
Eccossaises.....	
Fantasie, F minor, op. 48.....	
Ethelbert Nevin.	

Songs—

"'Twas April".....	
"Herbstgefühl".....	
"Beat Upon Mine, Little Heart".....	
"In Winter I Get up at Night".....	
(The Child's Complaint)	E. Nevin
"Dites Moi".....	
"An Old Song".....	
"Nocturne".....	
Mrs. James Stephen Martin.	
Barcarolle, A minor.....	Rubinstein
Liebestraum, No. 3.....	Liszt
"La Lysionjera".....	Chaminade
"Des Abends".....	Schumann
From Pantomime (MS.)—	
Harlequin.....	
Columbine.....	
La Guiterra.....	E. Nevin
"In Arcady"—	
"A Shepherd's Tale".....	
"Shepherds All and Maidens Fair".....	
" Shepherd's Lullaby".....	
"Tournameant" (à la Polonaise).....	E. Nevin
Ethelbert Nevin.	

Mrs. James Martin, who is one of Pittsburgh's leading vocalists, assisted Mr. Nevin with a number of short songs, which were plucked from Mr. Nevin's poetical garden. They were charmingly sung and joyfully received.

Mr. Nevin will give another recital in December, when he will be assisted by Mrs. Julie Wyman and a string quartet.

Our old friend Henry Kleber has composed a march which he calls the "Greater Pittsburgh" (dedicated to Edward Bigelow, Esq.), and a reverie under the title of "Twilight Fancies" (dedicated to Mrs. C. L. McGee).

Farrand & Votey have secured the contract for the \$20,000 organ for the Carnegie Music Hall.

Dr. Carl Martin sang here recently for the Art Society. He was assisted by Miss Blanche Newcombe and Mr. Fritz Burkhardt.

The Schubert Male Club, under the direction of Mr. Morris Stephens, will give its first concert in the Pittsburgh Club Theatre. Mr. Stephens is one of our enterprising vocal teachers, and is doing good work.

The Duquesne Conservatory of Music, of which Mr. Charles Carter is director, gave its first quarterly concert in Carnegie Music Hall, Allegheny, Tuesday evening, November 13.

SIMEON BISSELL.

TRENTON.

TRENTON, N. J., November 18, 1894.

THE Mendelssohn Choral Union recently dissolved after an existence of twelve years. A new society, bearing the same name, has risen from its ashes, and bids fair to rival the older organization in its palmiest days. The union was formed in 1882, and originally consisted of sixteen members.

One of the first presidents of the society was Mr. William Burgess, late consul to Tunstall, England. He was succeeded by S. M. Studdiford, of the Third Presbyterian Church, Mr. Alfred Foster and Mr. John L. Parsons in the order named.

The life of the old society was very remarkable, considering the fact that most musical organizations are ephemeral in their character. That a society should continue to exist twelve years

without reorganization is wonderful. Much of the credit for this record is due to one of its founders, who was also for a long time its conductor, Mr. George R. Ewan.

Already the new organization has become very popular, and its continued success may be considered as assured. The officers of the society are: President, Mr. Alfred Foster; vice-president, Mr. Clayton L. Traver; secretary, Mr. Fred Barlow; treasurer, Mrs. J. Howard Ronan; conductor, Mr. B. C. Gregory; accompanist, Mrs. J. Robert Weber; librarian, Mr. Carl Hellerman; membership committee, Miss Florence Dickinson, Mrs. J. Robert Weber, Mr. Joseph Sweeney and Mr. John L. Parsons; board of directors, J. Robert Weber, John L. Parsons, William Woodhouse, Jr., Charles Gummere, John C. Leech, Joseph Sweeney, Dr. Ernest Dickinson and E. L. Townsend.

Music and the University.

WHEN in the latter part of the ninth century Johannes, a monk versed in the traditions of Gregorian music, founded at Oxford a school in which music was recognized as worthy to stand upon an equal footing with the then known branches of learning, he planted in English soil the seed which should later develop rich fruit. This recognition of music is of more interest to us than the statements of Greek philosophy regarding its educational and ethical value; for while the Greek modes contained the possibilities of artistic growth, the Gregorian Chant, as the expression of a religious sentiment more humanizing, more ennobling and more enduring than the Greek beliefs, was capable of expansion into artistic completeness.

This form then being more strictly in accord with the fundamental truths upon which the highest developments of Christian civilization are based was evidently fitted for a place in the curriculum of the modest school which was the beginning of Oxford, the educational centre.

The wisdom of this monk having been attested by the fact that not only the great university which was founded at a later date at this spot continued music in its curriculum, but also by its universal acceptance by the universities of the Continent, we may with profit consider the grounds upon which it depends for its position in the university and glance at the possibilities of its future.

Could we not trace the birth of the art to the earliest dawn of history; could we not discern in the exhaustive works on music which exist in Greek literature the estimation in which it was held by the Hellenic philosophers and scientists; could we not discover in the music of the early Christian Church the blending of the best qualities of Jewish, Greek and (many we not add?) Egyptian music; could we not see in the gradual development of music through the centuries its growing fitness to serve as the medium of expression of feelings beyond the power of words, we should as musicians and as students have no greater interest in this beginning of higher education in England than would be aroused by any trivial circumstance in the local history of the most unimportant hamlet in that country.

Because music has its history, because its study involves intellectual effort, because it has ethical value, and finally because it has a literature, we must assign to it a distinct position in the university.

That these reasons did not apply to the universities of England and the Continent with equal force as they do to us is easily understood when we consider that not only did the term when used by Aristotle and Plato cover many other branches than those strictly belonging to the art—as, for instance, mathematics and astronomy—but also that the earliest conceptions of music in the universities were also based upon this misapprehension of its real nature. A knowledge of this furnishes the explanation of the fact that the development of artistic music was retarded rather than accelerated by the distinguished men of letters, who from their chairs in the universities enunciated theories which were often contrary to the teachings of that artistic instinct which the true musician inherits as a birthright. These men were often more absorbed in other studies than in music—as for instance, Jean de Muris, professor in the University of Paris, who was in reality a theologian; and in their desire to make music take the peculiar bias of their own minds they laid the foundation for the strange misunderstanding of the true nature of music which causes many a disciple of the art in our day to injure it greatly by claiming for it more than it really deserves.

The logician, seeing that musical form is logical, must needs call it logic; the scientist, because it has its basis in scientific truth—and what art has not?—in the attempt to make of music a science, which in a strict and absolute sense it can never be, overlooks the fact that it is an art; the philosopher, realizing that it has its roots in the deepest recesses of the heart, would measure to a nicety the exact gradations of emotion involved in the act of producing or receiving musical impressions. And thus by mistaking analogy for identity, in assuming too much, they would take away the strength that it really possesses.

We find that the theoreticians of the present day, as well as those of several generations back, occupy precisely the same points of view; while the practical musician is too often found viewing his art from no thoughtful standpoint whatever. Its position in the university curriculum to-day must depend upon the manner in which it subserves the philosophical idea of education, which is the glory of uni-

versity training; and the value of such study to the art must largely consist in the broader conception of the truths of art—the more perfect understanding of the true standards of criticism in added appreciation; and, above all, in the truer perceptions of the end of all knowledge.

To educate oneself is not simply to gather and store away facts, but is in a broader sense the acquisition of the power of deducing from facts general principles and lessons which shall guide us in becoming master of our own powers. While it would be an insult to common intelligence to claim for music the first place as an educational factor, and while its limitations must be recognized, we may insist that it possesses a special value of its own.

In its very limitations we find its wonderful power; and in its scientific aspects, in its historical growth, in its ethical and æsthetic qualities, as well as on its moral side, we find its greatness consists largely in the fact that because it is less definite than the other arts, it can more adequately voice the feelings, which, although so strong as to cause the whole soul to vibrate, are yet impossible to formulate into words.

In musical history we see the reflection of the emotional growth of nations. We see in the gradual development of artistic appreciation the growth of the finer qualities which lie at the foundation of ethical advancement; in the formulation of the transitory media of musical tones into systems, the appreciation of the existence of law. We find that in the so-called music of savage tribes there is but little attempt at anything approaching systematic grouping of tones, much less of themes; and, strangely enough, if we take tribes of negroes in Africa as an illustration we can discover in their music the varying degrees of the development of governments. With the growth of Greece we discover the introduction of various modes, some of which, in a modified form, exist in our modern music; with the growth of culture we discern the added gracefulness of the musical conceptions, and in the artificialities of the later Greek music we may see the same weakness of character which brought about their national decline. In the ancient pentatonic scale (our modern major scale, with the fourth and seventh omitted) we see the same primitive taste, which delighted in strong contrasts of color, and the expression of the emotional nature, incapable of appreciating the subtler phases of feeling which are only possible to highly cultured peoples.

When Plato speaks of the beautiful musical models which the Egyptians placed in their temples, and which had been preserved there for ages, he speaks of an art the evidences of whose existence are found on the walls of their tombs. If the tombs of Beni-Hassan contained wondrous proofs of the antiquity of decorative art, they also testified with equal force to the general use of musical instruments in such combinations as to well nigh indisputably prove the existence of a science and art of music. The existence of the pentatonic scale in every quarter of the globe, and the fact that rude instruments giving almost exactly the same intervals in the same relationship have been exhumed from the ruins of ancient civilization in all quarters of the globe, is a fact that carries enormous weight with it, and which furnishes one with food for reflection. The inferences derived from a study of the structure of the instruments found in Egyptian tombs, as to the nature of their music, have been justified by what we know of the character of the Egyptians. Our ideas respecting the Greek music have been guided by the labors of John Wallis, the Oxford professor of music in the seventeenth century, and by the critical analysis of the subject by Rudolf Westphal, the distinguished philologist of Moscow. Westphal has shown that the Greek philosophers had anticipated many of the distinguishing marks of modern theory, and we thus gain a valuable lesson upon the far reaching character of many of the fundamental principles of expression. From the beginning of the Christian Era we find an historical evolution which enforces many of the most useful lessons of the philosophy of history. The science of music (using the word not in its strictest sense) means subjection to law. The art of music is no less thoroughly under the domination of the law of form and expression, so that musical history in its way enforces the most important lessons of general history, and has, besides, a special value of its own. To say that the grandeur of general history is approached by any special branch of history is to take a vulnerable position; but to feel that the lessons derived from the progress of music can materially aid the student of events is at once a justification of its value and a pride to the intelligent musician.

If the lessons regarding the practical unity of art, the part it has borne in the development of the finer sensibilities, its value as an index to the appreciation of the benefits

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of law and order are learned from the pages of musical history, the intellectual training which results from the study of the art itself is no less valuable. The study of harmony, which we may consider as the first step toward musical understanding, involves severe intellectual effort, and is thus strictly educational. We find in harmony no absolute formulæ, as in the pure sciences, but we discover instead broad principles, founded indeed upon scientific truth, but ever regulated by the experience and lessons learned from the aesthetic aspects of the art of music. The development of harmony was very slow, for it involved the thrusting to one side of the most mediæval theories and forms, because they were not in accord with the expression of the individual in music, which was the secret of the musical renaissance. In weighing the arguments for and against the use of certain combinations the student must use judgment, critically analyze, apply oftentimes principles of aesthetics, and thus is made good the claim that even in the study of harmony sustained mental effort is absolutely essential to success.

But the study of harmony is but an introduction to that of counterpoint. In this study the qualities necessary for the understanding of harmony are needful, but in an added degree. From counterpoint to imitation, canon and fugue—from these studies (during the progress of which the student has been interested in the laws of musical form) to instrumental—is a gradual process, and when the student, by an acquaintance with these subjects (which form the schooling for practical composition), feels himself prepared to test his powers in the field of creative work, we have yet to discover whether, having learned how to express himself, he has anything to say. If he is a genius, or what is more likely, if he has talent, he has not waited for the completion of his course of training, but has already tried to express the sentiments which in this case oblige him to write. The value of what he will say depends not only upon the artistic nature with which God has blessed him, but to a greater extent than is generally supposed, upon his training in other directions. Can the possessor of musical talent be any the less poetic by an intimate knowledge of the gems of poetry which sparkle in every language? Can the composer who would hope to reach and stir the hearts of men not learn from a critical and appreciative acquaintance with the dramas of Shakespeare, or the epics of Homer, Dante and Milton? There can be but one answer to these questions.

If the musical work pursued in the scientific and philosophical spirit is of educational value, how much greater are the obligations of music to science, philosophy, history and literature?

This statement of the course of study which must be pursued in order to obtain proficiency in creative art applies with even greater force to the artist who reproduces the classical work, for he must sink himself so completely in the work he is to interpret, that under his fingers or through his voice the composer speaks again. On the side of the creative artist special talent must be taken into account, while the interpreter must achieve the same result by a training which involves mastery of many subjects. In the majority of cases a truly great interpretative artist is a person of higher intellectual attainment than the composer, although such a statement must not be considered ultimate.

Aristotle, in his "Politics," discusses the ethical value of the various modes, and could we sink ourselves into the Greek habits of thought, and thus fully appreciate their ideas, we would be in a position to realize more fully than we now do all that is implied by his utterances. His statements, however, are of value to us; for even as he saw in the "manly music" a distinct aid to training in the duties of citizenship, and as Plato in his "Republic" would only banish such forms of music as tended to effeminacy and undue excitement, so may we discover in the nobler forms of our own art ethical value.

The power of music has been acknowledged from all time, and the ideal musical training would take into account the phases of music which have, however small, an influence upon ethical relations. Worship is defined as an instinctive act of adoration. The necessity of public worship exists in the fact that adoration (that is, individual adoration simply) "would easily degenerate into dreams and ecstasy, or be dissipated in the rush of affairs and the necessities of every day." Public worship "establishes forms which maintain in its purity the act of adoration."

Now if we grant that without morality or religion, or both, there is no possibility of the growth of ethical principles, and maintain that ethical truth rests upon absolute truth it follows that every agency that promotes recognition of truth, is of value in the establishment of all that comes within the domain of ethics. If the ultimate aim of education, ethically considered, is to make men more responsive to the dictates of duty, and thus to make them of more value to society and the state, and music is an aid in the attainment of this end, it deserves a place in education by reason of its ethical value. Now its value in public worship is so generally admitted that it is called the "Handmaid of Religion." Let us place it in a higher relationship and call it the "Helpmate of Religion." What makes the soul more responsive to religious truth than music, when

permeated by the true spirit of religious fervor? What more effective sermon was ever preached than Händel's "Hallelujah Chorus?" It has been stated that "Händel's 'Messiah' is a course in systematic theology." If it were this it would have less ethical value; for music is not definite enough for the demand of so exacting a study as that referred to, although it may be admitted that the very vagueness of music might adapt it to the needs of theological controversies. Artistic creeds are revised as often as the creeds of Christendom.

The great lessons of the "Te Deum," the Gregorian Chant, Palestrina's "Marcellus Masses," Bach's "Passion Music," Händel's "Messiah," Mendelssohn's "Elijah," and Beethoven's Symphonies, are too universal to be confined within the limits of any Creed, Church, or Religion.

Music in the public schools can contribute to ethical progress. It instructs, disciplines, and by the pursuit of a well considered plan can infuse patriotism into the minds of the nation's youth. Who can tell how many thousand men it would take to represent the power of "Die Wacht am Rhein," "Marseillaise Hymn," "Rule Britannia," or "Glory Hallelujah?" When we say that both in public worship and in the public school music contributes to ethical advancement we imply the possession of a literature.

Within the limits of this universal language there exists a literature which embodies the sublimest conceptions of some of the world's greatest geniuses. This literature is governed by principles of construction closely allied to those which obtain in all literatures, and by reason of this fact music can perform a mission which is denied the other arts. While the "Sistine Madonna," for instance, may be viewed in its original beauty only in the Dresden gallery, and while its colors have deteriorated in the lapse of years, the Beethoven symphony can be heard, and its lessons received into the soul in a dozen of the world's greatest cities at the same time, and the beauty of orchestral color contained within the score can be given with even greater purity in our own day than in Beethoven's time. Before proceeding to the final division of our subject, a division referring to the practical side entirely, let us refer to an instance which illustrates the power of sacred song upon a community, and by it enforce the points we have presented. When the last division of the Saxon troops returned from Paris, the whole body, 35,000 strong, marched down through the streets of Leipsic, and filling the historic Market Platz, and running over into the adjacent streets, all united in singing, in unison, "Ein Feste Burg ist Unser Gott." The people in the vicinity took up the strain, and for a few moments the whole city vibrated, as it were, in sympathy with the majestic movement of this grand choral. Will anyone dare say that every German heart, that was filled by this imposing outpouring of thankful and devout praise did not at that time beat with a profounder feeling for the Fatherland? Did not this choral exert a wonderful influence upon the citizenship of every inhabitant of that city?

The fact that the practical work necessary for adequate professional training cannot be done unless in a regularly organized department of music renders the majority of university musical degrees worthless. That such a department would be logical in a university needs no demonstration—but in any university work can and should be done which would raise the standards of professional worth—for the essential nature of music demands that musical scholarship should be synonymous with broad and classical education.

Insistence upon the requirements for admission to the degrees in a department of literature, science and the arts is the first requisite for the pursuing of musical work with a full measure of profit; and in our judgment a systematic course of study for four years would involve two distinct lines, which for our purpose we would designate as theoretical and literary. They would both begin in a preliminary course. The scheme would be as follows:

1st Year—Preliminary Course.
Theoretical Courses:
2d Year—Harmony.
3d Year—Counterpoint.
4th Year—Imitation, Canon and Fugue.
Literary and Critical Courses:
2d Year—History of Music.
3d Year—Musical Analysis, Aesthetics, Musical Criticism.
4th Year—Seminary Work (Analysis of Masterpieces, &c.).

The student taking the theoretical course would be prepared to do professional work, and might, moreover, find time to attain proficiency as a performer. For such proficiency he should have credit—providing it is of the most artistic type. By taking the literary course the student would be prepared to enter more fully into the perfect enjoyment of the art which would come from the more intimate knowledge of its meanings acquired by the systematic course of study, while the student taking both would have well developed conceptions of all the possibilities and actualities of music, and by the experience which would come from actual practice in professional life would honor music and the university at the same time. This scheme leaves instrumentation, the study of the larger instrumental and vocal forms, and practical composition on the one hand, and the inquiry into the vast field of physiological psychology, &c., on the other, as subjects for graduate work.

Again, a course might be arranged whenever in the opinion of the wisest judges the time was ripe, which should allow time for practical work in the line of performance, and at the same time, by a judicious course of the languages, history, literature, psychology, aesthetics and physics, make the graduate not simply a player, but an educated, scholarly musician. The art has need of just such men.

Finally, if we look upon music as a part of the general culture which is one of the ends of study we find our subject, if developed adequately, would require a paper by itself. By all means have college songs, for the Alma Mater is doubly dear to the student when viewed in the spirit of unity which grows so rapidly by the practice of singing her songs. Let us be thankful that with us the singing of college songs is not synonymous with tippling and midnight orgies. Let us be thankful that the "Kneipe" and the "Bierkönig" have no place in college traditions. May we not, then, enjoy these songs, which are generally speaking innocent of any suggestion of impurity or immorality? And if they are occasionally irreverent let us remember that irreverence seems to be the American small vice, and rejoice in the heartiness and vigor with which the good old college songs are sung by enthusiastic students, who soon enough will be brought face to face with the serious problems of life.

The justification of college songs from a purely musical point of view lies in the fact that they are the spontaneous expression of the conditions of student life, and are thus possessed of the same artistic *raison d'être* as folk-songs. From an essential difference in these conditions, however, the college songs must occupy a position somewhat lower in the scale. Folk-songs reflect the "Gemüthlichkeit" which pervades every phase of the peasant's simple life; they voice the spirit of national pride which glories in the heroism of the past, and are too often full to overflowing with the pathos of a hopeless future. College songs are, generally speaking, filled with a "happy-go-lucky" spirit of joy in the present, with the consciousness of youthful strength, optimistic respecting the future and careless and indifferent as to the past. To be sure, the genuine grief at the severing of pleasant relations incidental to the commencement season is contained in the class day song, and poetical combinations of the three essential elements of moonlight, muslin and sentiment adorn many a page of the college song book and fill, presumably, many a student heart; but in the main the prevailing tone of these songs cannot contribute very materially to the growth of musical appreciation.

To this end there must be a series of first-class concerts, at which great artists shall appear; for concerts bear the same relation to the musical student that the well filled art gallery does to the painter or sculptor. To form correct musical tastes it is necessary to hear good music, and nothing but good music should be allowed on our concert programs. While cultivated musical taste is a boon to the possessor, false and vitiated taste is at once a curse to the individual and a menace to musical advancement.

The maintenance of a large and finely trained chorus is a prime necessity, and the value of a fine concert organ as an educator can hardly be overestimated. As constructed at the present day, the "king of instruments," as the organ is sometimes called, can be made to reproduce with extreme nicety all the tone-color of the orchestral score, and at the same time no less successfully reveal the nobility of Bach, the grandeur of Händel, or the graceful dignity of Mendelssohn.

May we not hope to see in the near future in all our colleges and universities a genuine appreciation of the lessons of the divine art, and thus in the nineteenth century enforce the principle which dominated the humble monk Johannes one thousand years ago?—Albert A. Stanley in the "Music Review."

Luigi Chiostro's Death.—The violin virtuoso Luigi Chiostro died recently in Florence. The cause of his death is ascribed by five physicians to the partaking of unwholesome fish, which poisoned his system. He was at one time a member of Becker's celebrated quartet. He had much success as a teacher and composed more than twenty-five violin pieces. His death was immediately preceded by that of his mother; his wife died on the day of his interment and his son is not expected to recover. All died from eating the poisoned fish.

Charles Dickens' Sister a Pianist.—The appearance of Mr. Dickens' elder sister as pianist, on the stage of Drury Lane Theatre, has not, I think, been noticed by any writer, says a contributor to "Notes and Queries." Her name occurs in the playbill on the occasion of Harley's benefit, May 29, 1827, among the performers in a concert introduced between the pieces, and supported by Miss Stephens, Miss Fanny Ayton, and others. She was announced thus: "Miss Dickens, of the Royal Academy of Music, the celebrated pupil of Mr. Moscheles, will perform her master's 'Recollections of Ireland.'" For the same actor's benefit, in the following year, she played "Anticipations of Scotland," also by Moscheles.

Harley appears to have been an early friend of the Dickens family, and it was probably to his interest that Dickens owed the production of his plays at the St. James' Theatre, which happened while Harley was stage manager there.



THE choice of Gounod's "Roméo et Juliette" for the opening opera of the season at the Metropolitan denoted the caution that should, if it does not always, characterize the policy of a wise impresario. The performance of this work, being familiar to all concerned, was not likely to incur the charge of roughness, its principal interpreters, having long since won favor, were in no danger of losing their hold in a single night; furthermore, there is usually a warm welcome in reserve for well liked artists, and the genial influence of a cordial greeting for each individual performer upon the morale of the whole representation is too important a factor to be overlooked in the calculations that habitually precede the initial event of a long series of entertainments. The chief risk incurred in selecting a well-known achievement for production by well-known people lies in the possible change of heart of an audience, that might, under unforeseen conditions, be aroused by novelty in some form or other, but might not, if circumstances were unpropitious, kindle to accustomed sights and sounds.

As a rule the advantages of such a selection as was determined upon Monday are viewed as outweighing its drawbacks. Sometimes experience shows that it might have been more judicious to have departed from the rule and tried the exception. The performance of "Roméo et Juliette," Monday, notably fine in some respects, good as a whole, and only disappointing as to one character—"Mercutio"—was not viewed with the enthusiasm that its counterpart last winter again and again evoked. The audience filled the Metropolitan to overflowing; the fashionables occupied their boxes; the parquet had its full contingent of interested listeners, but the applause was not as frequent or as persistent as it has often been in the past, and even the greetings to the singers were, by comparison with last November's, halting. Where a state of affairs of this sort prevails, with its immediate reaction upon the stage, it is difficult to decide whether the coldness of an audience affects a representation or vice versa.

As the performers on Monday were not welcomed with the wonted fervor, it is fair, we should say, to assume that the depressing wave extended from the auditorium to the footlights, rather than in the contrary direction, and careful attention to the performance, which should have aroused the spectators more effectually than it did, strengthens us in this belief. As to the causes of the relative apathy of the listeners, speculation would be superfluous. Our audiences are not exactly fickle, but there is as little gradation in their changes of taste as there is twilight in our summer days; and who can say that they may not have wearied of Gounod—overnight? And again society, always languid, came to the Metropolitan still unrested from the fatigues of the Horse Show. The fact remains, regardless of causes, that on Monday the concourse of music lovers—they numbered upward of four thousand—took their pleasure, even as the traditional Englishman, rather sadly.

Thus much set down by way of preface and record, the more grateful task is left us to refer to the representation itself. Of "Roméo et Juliette" it is needless to say much. Unlike most works it has had more success in London and here during the last few years than ever before. Three reasons for this new birth of Gounod's opera may be suggested: First, the reaction of the average music lover against the severer forms that modern musical art has generally assumed; second, a return to the French text, which adds immeasurably to the loveliness and eloquence of the achievement; and third, M. Jean de Reszké's unique portrayal of "Romeo." The actual conditions at the Metropolitan are propitious to a continuance of the popularity of "Roméo et Juliette;" for Monday M. de Reszké was "Roméo," and the adequate general interpretation of the book and score, the leading singers being all used to French audiences, impressed upon both the full meaning of author and composer.

M. de Reszké was in excellent voice; his tones, perhaps, were not quite as vibrant as they sometimes are when warmed up by constant endeavor and sympathetic approval, but they were clear and true. And they were brought forth with all the old-time skill, and sustained at the climaxes of the drama—after the duel scene, for example, and in the chamber scene, before "Romeo's" final parting—with strong effect. But it is mainly in the tenor's

phrasing, in his elocution, in the poetic atmosphere with which he surrounds his personations and in the fascination of his presence, that the charm of his delineations dwells. There has been on the stage, since Charles Fechter, no such lover as he, and "Romeo et Juliette," with its suave melodies and honeyed harmonies, unrelied by one single chord of deep passion, is a long love duet that none but lovers can sing. On Monday M. de Reszké's most admirable work was done in Act II.—the balcony scene. The opening cavatina was a flawless exemplar of song, in which the utmost variety of expression was attained without the slightest impairment of the melodic phrase; and the final measures of the act, after "Juliette" retires, were, if anything, still more beautiful. There was a little less desolation than of old in "Romeo's" outburst after his sentence to exile; the duets, of course, went capitally.

Mme. Melba's "Juliette" disclosed a marked advance on last season's portrayal in respect to the dramatic side of the personage. This nobly endowed songstress's triumphs were achieved last year by pure vocalism; it appears likely this winter that the character she is to assume will be more convincing than the nightingale's song, unaided, can make them. Mme. Melba's early scenes with M. de Reszké, Monday, were altogether different from the conventional attitudinizing of the past, the dainty madrigal especially furnishing to the tenor a responsive partner; in the duets also it was seen that the soprano's powers as an actress are largely increased. In respect to voice and style Mme. Melba's "Juliette" was impeccable. Trashy as it is, the waltz is the one ad captandum number of the score, and the facile fluency and absolute precision with which the Australian prima donna sang it compelled an encore. In the duets Mme. Melba's voice blended exquisitely with the tenor's; nothing more seductive could have been wished for.

As last year, M. Edouard de Reszké personated "Frère Laurent;" M. Plançon, "Capulet;" Mlle. Bauermeister, "Gertrude," and M. Mauguière, "Tybalt;" Mlle. Jane de Vigne was "Stephano" and M. Gromzeski, "Mercutio." The Polish basso's tremendous voice never fails of its impressiveness in the chapel scene, and lent due solemnity to the measures—with the absurdly trivial final measures—in which the friar describes the workings of the sleeping draught to "Juliette." M. Plançon was dignified and mellifluous. Mlle. de Vigne sang the page's song in Act III. exceedingly well. As for M. Gromzeski, his performance was the single blemish on the proceedings of the night. This young person has a very light voice; he is a monotonous singer, and an actor devoid of anything akin to authority. There is nothing very much to "Mercutio," although the "Queen Mab" ballad is not ineffective in competent hands. In Act I, however, this personage's music should offset effectively the tenor's measures. Monday M. Gromzeski impressed one as a bad second baritone—in a tutti. The chorus and band in "Romeo et Juliette" were in fair form, and will naturally improve as the season advances. Signor Mancinelli conducted.

The arrangements for the remainder of the week and for next Monday are as follows: To-night, "Guglielmo Tell," with Signors Tamagno, Ancona, Abramoff, Edouard de Reszké and Mme. Libia Drog, who will take Miss Lucille Hill's place, Miss Hill being indisposed. Friday, "Aida," with Signors Tamagno, Bensaude, Mariani, E. de Reszké and Mmes. Drog and Mantelli. Saturday afternoon, "Romeo et Juliette," with the same cast as on Monday. Monday, "Carmen," with MM. J. and E. de Reszké, Mme. Melba and Mlle. Zelie de Lussan.

Conrad Behrens' Concert.

THE following program was given at Chamber Music Hall last Wednesday evening before a large and fashionable audience by Conrad Behrens, the popular basso, and his associates:

Rhapsodie No. 6, piano.....	.....Liszt
"Patria," aria (especially composed for Conrad Behrens).....	.....Mattei
Mr. Conrad Behrens.	
"Linnéan," quartet.....	.....Wiberg
The Swedish Ladies' Quartet.	
Rondo Capriccio, violin.....	.....Saint-Saëns
Miss Dora V. Becker.	
"Die Verfallene Mühle," ballad.....	.....Loewe
Mr. Conrad Behrens.	
Grand fantasia, "Martha," harp.....	.....Cheshire
Mr. John Cheshire.	
"Remembrance" (new).....	.....Luckstone
Madame Rosa Linde.	
"Brölllopsmarsch," quartet.....	.....Söderman
The Swedish Ladies' Quartet.	
Two Norwegian Dances, violin.....	.....Grieg
Miss Dora V. Becker.	
"Leporellos" air from "Don Juan".....	.....Mozart
Mr. Conrad Behrens.	

Mr. Luckstone was the musical director, and in addition to a satisfactory reading of his solo number, gave the accompaniments in a most excellent manner.

Mr. Behrens was in good voice, and sang with much taste the three solos assigned him; but Mr. Behrens' powerful organ is heard to greater advantage in a larger hall, though he had it under control. Mme. Linde was accorded

an excellent reception, and her performance of Mr. Luckstone's charming song brought her an encore. Miss Becker, as always, displayed sound technic as well as much musical feeling; her playing of the Saint-Saëns number was one of the successes of the evening. The Swedish Quartet charmed the eye as well as the ear; their voices blend admirably. Mr. Cheshire also added to the enjoyment of the evening by two harp solos.

George W. Vanderbilt's Musicale.

THE musicale given by George W. Vanderbilt at his home, No. 640 Fifth avenue, on the evening of November 15, has occasioned much comment, as it is believed by many to portend Mr. Vanderbilt's entrance into active social life, which heretofore he has seemed to avoid. The supposition appears to have a foundation, as Mr. Vanderbilt proposes giving a second musicale December 11.

At the musicale last week Anton Seidl's orchestra played an elaborate program, and Mr. Cortlandt Palmer, an intimate friend of the host, played two concertos. The orchestra was stationed in the picture gallery.

The guests were seated in the gallery, in the conservatory at the west, in the large square hall and in the room to the north. The small balconies opening from the second floor over the doors on the north, east and west sides were also occupied. The orchestra was conducted by Mr. Seidl through the following program:

Overture, "Midsummer Night's Dream".....	Mendelssohn
Concerto No. 4, in G major.....	Beethoven
Ent'acte, gavot.....	Cortlandt Palmer.
Traumerei.....	Schumann
Serenade.....	Moszkowski
Prize song, from "Meistersinger".....	
Violin solo by Henry Schmidt.	
"Marionette March".....	Gounod
Concerto No. 1, in E flat major.....	Liszt
Cortlandt Palmer.	
Ballet suite, "Coppelia".....	Délibes

Among those present were Cornelius Vanderbilt, Dr. and Mrs. W. Seward Webb, Mr. and Mrs. William D. Sloane, the Misses Sloane, Mrs. Elliott F. Shepard, the Misses Shepard, Mr. and Mrs. H. McK. Twombly, Dr. and Mrs. Robert Abbé, Mr. F. H. Baldwin, Mrs. Frederick Rhinelander Jones, Miss Beatrix Jones, Mr. R. M. Hunt, Mr. and Mrs. Brayton Ives, Miss Ives, the Misses Minton, Col. and Mrs. S. V. R. Cruger, Mrs. Jas. P. Kernochan, and Mr. and Mrs. Robbins.

The Liederkranz Concert.

THE Liederkranz Society gave on Sunday night last its first concert this season at its handsome club house, making it the occasion of a tribute to Carl Maria von Weber's memory. The opening number was the overture from "Freischütz," after which the musical director, Heinrich Zoellner, gave a brief history of the composition which was to follow. This was entitled "At Weber's Grave," by Richard Wagner. He said in substance that it is now the fortieth anniversary since Weber's mortal remains had been transferred from London, where he had died in June, 1826, to Dresden. Richard Wagner, who was at that time Saxon Court Capellmeister, composed the music and words for the funeral ceremonies. The composition is one of the master's early efforts and in no wise foreshadows the latent abilities which he demonstrated in later years. The stirring and patriotic "Sword Song," by Weber, was the next number, which was sung admirably by the male portion of the society. In the "Wallfahrt nach Kevlaar" by Humperdinck, Mrs. Carl Alves, Mr. Carl Naeser, the male and female chorus and the orchestra took part.

Rose and Otilie Sutro played Max Bruch's "Fantasie," op. 11, and "Impromptu," by Carl Reinecke. The two pianos sounded as one. The praise these two artists received for their excellent ensemble playing on the occasion of several recent appearances was well merited. With unerring precision and complete unity of conception they played the two numbers to the delight and the applause of the critical audience. Emperor William's "Song to Aegir" received an excellent interpretation, and the dramatic symphony, "Romeo and Juliette," by Hector Berlioz, closed the concert.

Strauss' "Jabuka."—Concerning Strauss' new operetta, "Jabuka," which was produced during the jubilee, the general opinion is that it is the best thing he has written in many years, combining in its best numbers "the freshness of youth with the subtle refinement of age." A quartet in the last act is said to be of such entrancing beauty that it would alone insure the success of the new operetta. Servian local color is freely used in the music, while the Vienna waltz is kept in the background.

Strauss has, as one critic says, "thrown overboard worn out formulae, and raised the operetta, the stepchild of the grand opera, to a level where it cannot be distinguished from genuine comic opera." Of the orchestration Hanslick says that "it is so beautiful that one cannot become satiated. What wondrous accords of harps, pizzicato violins, flutes and soft violin passages like silver threads woven through the score!"—*"Evening Post."*



BOSTON, November 18, 1894.

"THE DEVIL'S DEPUTY," text adapted by Cheever Goodwin and music by E. Jakobowski, was produced for the first time in Boston by Francis Wilson and his company at the Tremont Theatre the 11th. Mr. Catenhusen was the conductor. The cast was the same as it was in New York, with Miss Amanda Fabris, Miss Lulu Glaser, Miss Knapp and Messrs. Wilson, Thomas and Miron.

The piece is mounted sumptuously. The costumes are unusually good throughout, and in the second act they are of striking beauty. The chorus and the orchestra were controlled with skill, and they answered quickly to any demand. Mr. Thomas is a tenor superior vocally to the greater number of his colleagues in comic opera. Miss Glaser is delightful, now that she is not so exuberant and greedy of instantaneous admiration as she was last season. The other members of the company are excellent in their respective parts, although the voice of Miss Fabris is shrill. Mr. Wilson is funny in his fooling, which at times is downright clowning; that is, he is funny if you like him and think he is funny. I suppose in strict justice he should be classed among acrobatic comedians, although Mr. H. A. Clapp, the eminent Shakespearian critic—divine, I was about to say—takes Mr. Wilson very seriously, and has written during the past year articles in which he speaks of Mr. Wilson's intellectuality and emotional powers and subtle art, and, in a word, he analyzed him as he would Coquelin. Indeed I should not be surprised to hear that Mr. Clapp is preparing a course of lectures on "The Genius of Francis Wilson." Well, I sympathize with him in part. There are very lovable features in Wilson's stage performance, and kindly and humane is his individuality, even in the fury of clowning. But a great comedian? Go to!

In spite of lavish stage decorations and a capable company, the operetta is a dreary thing, particularly as far as the music is concerned. Mr. Henderson is right. The music is utterly without distinction.

The vein of melody is thin and watery. There is monotony in rhythm. There is harmonic conventionality. All that is remembered of the music of the first act is the little song of the old woman. In the second act the opening chorus and the stuttering song leave an impression; vague, to be sure, but still an impression. The stuttering song owes half its value to Mr. Wilson's delivery. In the third act the trio is a pleasing echo of scraps from "Erminie." The tenor and soprano sing ballads of the English drawing room sheet music order.

Now I care for the libretto. There is a plot, however, and it does not slink away for an hour to allow the reign of the usurping variety show. The first act is interesting enough, the second is absurd, even for comic opera, and the third is pointless; but all through the piece the plot is there. Portions of the dialogue must have been written by one of the passionate press agents who contribute so much to the literature of the day. Witness this line: "He received a perfect ovation after the rendition of his song." No wonder that the "Princess" fell in love with him—"Lorenzo," not the press agent. Of course, Mr. Wilson prepares his own lines with slang and gags and coined or perverted phraseology to hook the audience. If they were spoken by anybody else would the audience laugh so immoderately? Would it unbutton its vest and cachinnate?

The operetta is without distinction. There is not one number that rises to the level of that most characteristic song with the haunting refrain:

I owe ten dollars to O'Grady,
You'd think he had a mortgage on my life;
He calls to see me early ev'ry morning,
At night he sends his wife.

So, too, I prefer "I had fifteen dollars in my inside pocket" or "Little Johnny Dugan." Each one of these songs has a decided character. The man dogged by the members of the O'Grady family; Mr. Flynn who was foolish enough to partake of the joys of life with "a friend of Tam'ny Hall; Dan McCarthy, who "lept in the door" and "without a provocation or a cause took a hold of Dugan"—these are living characters. They express in suitable music the sentiments that are natural to them. The song is the inevitable, the only possible expression.

Apropos of that bottomless pit of suggestion, comic opera, the "Pall Mall Gazette" spoke thus of Gilbert in

reviewing "His Excellency": "The expression of his humor is tough fibred, even (sometimes) ponderously brutal. His invention can hardly be called abundant by his warmest admirers. In construction he has, despite an admirable eye for stage effects, very much to seek. But he differs from most or all other contemporary writers of comic libretti in that he possesses, or is not ashamed of confessing, an intellect. The crass imbecility and fatuousness of the ordinary comic opera are impossible to him; his humor is a little sledge-hammer always, but it is humor; his jokes have not always an agreeable savor, but they are jokes. If you are not always pleased with his fun, at least you can listen to it alertly, and are free from the unutterable melancholy which comic opera most often induces."

And how nicely Mr. George Grossmith is put on the broiler. "We expected to find him as the 'Governor' precisely the same as we had found him as a 'Sorcerer,' an 'Admiral,' a 'General,' a 'Mikado,' a 'Clown' and the rest of his parts, and we were not disappointed. He was a 'Governor' imitating Mr. George Grossmith."

You know with what difficulty many novelists find a descriptive or a seducing title. The tags of songs, proverbs, flowers have been used ad nauseam. Why not return to the system of which Jane Austin's "Sense and Sensibility" is an example?

Thus we might have "Seen and Obscene," "Colic and Bucolic, a Summer Idyl," "Tonic and Teutonic, the Romance of a Brewery," all in a neat box—like a fry.

The second concert of the Kneisel Quartet was given the 11th in Union Hall. As I was unable to be present, and as the concert excited much comment, let me quote Mr. C. L. Capen's review, published in the Boston "Journal" the 12th:

Few in the large audience at the Kneisel Quartet concert in Union Hall last evening could have been unduly mindful that the concert was over two hours in length; for there was the reconciling quality in attendance of an uncommonly good program. From first to last the concert was of fascinating interest. First was given a quartet in D minor by Cherubini.

A well-known encyclopedia of music, noted for its elegant binding, would inform the musical world that Cherubini only wrote two string quartets (Sic!). There are actually six in number. His first quartet was composed in 1814; No. 2, C major, in 1828; No. 3, D minor, performed last evening, 1834, and these, prior to 1837, were followed by three more.

Musically considered, the quartet in D minor stands very near Haydn, who, more than any other composer, Cherubini so admired; and we can but find the noble pedagogue far superior to Haydn in richness and also, as need not be told, in his scholarly command of means. Would that he had not so constantly avoided homophony, and that he had imbibed more of his unpretentious yet none the less indispensable art from Father Haydn.

The scherzo of the quartet—not so idealized a scherzo as Beethoven would have made—nevertheless charms as but few such movements can. At the *moderato sans lenteur* of this movement, which is really a polaca, pure and simple, the master has his say with neither reticence nor restraint, and, strangely enough from Cherubini, the lively emotion of a dance with gay, well nigh teasing humor fills the heart.

The elevation and energy of the last movement well sustain the interest to the very end, and yet the great work as a whole is after all something of a Janus, for one of its two faces is turned backward and the other forward.

The most valuable work on the program was easily Beethoven's opus 74, in E flat major, regarding which masterpiece there is really but little new to say. Certainly in its external proportions, if not in its depth of meaning, it surpasses the boundaries that Beethoven had hitherto reached in chamber music.

The trio, op. 85, by Anton Rubinstein, came last, and a single hearing of the work would itself preclude the necessity of passing judgment. It certainly appears to be all that Mr. Perabo, in a recently published critique, has claimed for it; while the seriousness of thought and nobility of mood of certain portions of it are very impressive. Is the *moderato*—excepting, of course, the charming *meno mosso*—mere tone play? So it seemed at a first hearing. Wagnerish enough, to be sure, is the weird and mysterious finale; but all such thoughts are caught more than impressions; and the "magnificent work" that Mr. Perabo has found after serious and important study is doubtless a reality.

Perhaps the trio shows but few signs of a uniform plan throughout; still it ought not to be demanded that any artistic conventionality—in other words, conventionalism—should influence a musical character so capably independent (if not always creative) as Rubinstein. The technical difficulties of the work are stupendous, and these are mostly confined to the piano part, which Mr. Perabo played with great clearness and all due subordination.

He was the real and only Perabo, indeed, in his piquant and winsome rendering of the quasi-berceuse with which the *moderato con moto* is interpolated. Of Mr. Kneisel and his associates it would seem supererogatory to say more than that both the Cherubini and Beethoven were superbly well played. Let the Cherubini quartet be repeated. It was, doubtless, as great a novelty as the Rubinstein "Trio" to a majority of the Kneisel Quartet's patrons. Thanks, gentlemen, for your liberal "cuts" in the Rubinstein. The work is too long, albeit its lengths are "heavenly."

A concert was given in Steinert Hall the 12th by Messrs. Max Heinrich, Roth and Arthur Whiting. The program included twelve songs by Adolph Janssen, "Gaudeamus," op. 40, poems by Scheffel, and Grieg's sonata for violin and piano, op. 18.

Perhaps you remember that in April last Mr. Heinrich sang these songs, and there were few that heard him. The neglect fired the heart of Mr. Aphor of the "Transcript," and he wrote a review that was at once a panegyric of the vinous song and an indignant denunciation of the dolt, num-

skulls, chuffles, and bran—"chers Bostoniens" to quote his irony—who did not know when a good thing was offered.

Here, again, am I to be numbered with the Philistines, for to me at least this cyclops is a colossal bore. Scheffel's songs are in glorification of drinking. Students, the prophet at Ascalon, monks, Dr. Faust, parson, dwarf, physician, lawyer, Lord of Rodenstein are all men fish, moving vats, boisterous hoisters or cultivators of the phlegmatic jag, hardly to be detected by the application of the jagometer. They drink till they are without house or land. They drink till they cannot even crawl. Their livers are but feeble remnants. Their nostrils are symphonic poems in color.

Now this apotheosis of rum—in the generic sense of the word—becomes tiresome after half an hour. The surroundings are not congenial. The "cultivated, refined, representative and appreciative audience" so dear to the press agent seems as out of place as a copy of Watts and Select in a billiard room. Nor are the songs conspicuous for beauty of melody or for characteristic, rollicking expression. The conviviality seems theoretical or pedantic. The piano is impertinent; it is always interrupting, chattering, diverting the attention from the bottle. Earnest labor and sound scholarship are poor substitutes for a roaring, lusty refrain. Mr. Heinrich sang the songs *con amore*. He breathed defiance against the Prohibitionists and the A. P. A., Frances Willard and Laura Chant. He sang with such conviction that he seemed to lend the thirsty songs an alcoholic fragrance not their own.

The sonata is as dry as the red herring that spurs the jaded reveler to renewed croaking of the elbow, and its performance was sympathetically dry.

Pleasant concerts of minor importance were given by Miss Mary Chandler and Mr. Eliot Hubbard last week.

The program of the fifth Symphony concert, under Mr. Paur, was as follows:

Symphony in E flat major.....Mozart
Symphonic poem, for flute and orchestra.....Benoit
Foux Follets.
Mélancolie.
Danse des Follets.

(First time.)
Ballet Movement and Entr'acte from "Rosamunde".....Schubert
Ballet, Andantino.
Entr'acte, Andantino.

Marche, Héroïque, in B minor. No. 3, op. 40.....Schubert
(Scored for orchestra by Franz Liszt.)

Overture to "La Part du Diable".....Auber

They say that Mr. Paur insisted on the title "Carlo Broschi" for the overture by Auber, as he did not like the idea of the Devil figuring in the program book. Has he never heard in Germany this same opera under the title "Des Teufel's Antheil?" Would he change the title of the "Mephisto" waltz? Would he object to a fiddler playing the "Devil's Trill," or to a singer, because she insisted on an air from "Robert le Diable?" Mr. Paur must be of kin to the soft dean who never mentioned hell to ears polite.

And while it was a pleasure to hear an overture by the master of opéra comique, there are other overtures by him that show to fuller advantage his piquancy and elegance.

The feature of the concert was the first performance of Benoit's concerto for flute and orchestra, the solo part of which was played by Mr. Charles Molé. Very little of Benoit's music has been heard in Boston. We have here no such enthusiastic disciple as Mr. Van der Stucken in New York. This particular work shows honesty and nobility of purpose. It is not a mere framework for the performer's protechnical display. Indeed the solo flute is often merely a member of an organic whole. If the concerto errs in any direction it is toward sobriety. Nor can I believe that it is among the best works of Benoit. The first movement is the most interesting, and it contains picturesque detail. There are charming bits of orchestral color also in the second movement, but the idea "Mélancolie" is more beautiful than any tone picture of realistic intent. The third movement seemed more perfunctory. The great difficulties were mastered with ease by this admirable player, and the display of genuine musical taste and feeling was as marked as the technical proficiency.

The other numbers of the program do not call for extended comment. Very noticeable, however, was the exquisite playing of oboe and clarinet in the entr'acte from "Rosamunde," and, in fact, the members of the wood wind covered themselves with glory throughout the evening. It was a delight to hear the andante of the symphony played as an andante and not dragged out till it became an adagio.

The program of the next concert will be as follows:

Overture, "Sappho".....Goldmark
(First time at these concerts.)
Aria, "Ocean, thou mighty monster".....Weber
Symphony, "Im Walde".....Raff
Aria from "Semele," "O Sleep, why dost thou leave me?".. Händel
Symphonic poem, "Les Préludes".....Liszt

Mrs. Elene Eaton will be the singer.

PHILIP HALE.

Jeanne Franko.—Jeanne Franko will be the soloist at the concert of the New York Turn-Verein next Sunday.



CHICAGO OFFICE OF THE MUSICAL COURIER,
226 Wabash avenue, November 17, 1894.

THE first grand opera season of this year in Chicago closed last Saturday night with the performance of "Il Trovatore." This company, which is headed by Marie Tavary, contains but three members who are in the true sense of the word artists. The rest of them are far below mediocrity. "Carmen," "I Pagliacci" and "Cavalleria Rusticana" were the only works given with anything near an artistic success. These operas were well done only as pertains to the three artists before mentioned.

The performance of "Tannhäuser" was one which will long be remembered by those who heard it. It was so bad that it was really funny. Payne Clark was cast in the title rôle, and demonstrated beyond a doubt that he had not the least idea of the past either vocally or dramatically. It was painful to hear him and it was shocking to see him. His singing of the magnificent music was like the work of an ambitious schoolboy, and he did not in the least resemble the figure of Tannhäuser in appearance, while his impersonation showed that he had not the slightest conception of the man torn by love and remorse and driven to despair.

"Tannhäuser" as a beardless youth is certainly an anomaly. Why Mr. Clark presented him in such a guise is past understanding, unless he recognized the fact that the performance would be a close shave for himself and the other members of the company as well.

There was but one redeeming feature in the performance. William Martens sang the music of the part of "Wolf" most artistically. His representation of the character was noble and dignified throughout and he put much into it. The chorus was something to get away from. The lords, ladies and guests came in the Wartburg scene like Mme. Toussaint's wax work automats, and their singing was even worse than their looks. The orchestra played like a country circus band, and the performance as a whole was so bad as to be really comical. "Traviata" was a little better done, and the season closed with "Il Trovatore." The Tavary Company should never attempt "Tannhäuser" again.

This week's program of the Chicago Orchestra's concerts was one of Mr. Thomas' popular programs. It contained a suite, "Wandering," by B. Scholz, Saint-Saëns' Fantasia for harp, Wagner's "Tannhäuser" overture, Dvorák's "Schurz Capriccioso," Beethoven's Theme and variations for opus 18, for string orchestra, the waltz from Tschaikowsky's ballet "Dornroschen," and the overture, Moorish rhapsody and march from Massenet's "Le Cid."

Scholz's suite was heard here for the first time. It consists of five movements—"Greeting to the Mountains," "Dragon Fly and Water Fairy," "Reverie and Dreams," "Dance and Evening Peace" and "Longing for Home." It is a graceful, charming work, scored in attractive style, and contains much melodic beauty. Edmund Schnecker is one of the greatest living harpists, and Saint-Saëns' brilliant "Fantasia" gives the performer every opportunity for the display of virtuosity, and at the same time is full of intrinsic beauty. It is a fantasia in the true sense of the term, and is full of the characteristic harmonic treatment that is always found in the works of the French composer.

Mr. Schnecker played it magnificently and was given the heartiest possible evidences of approval and appreciation by the audience, which was one of the largest at any of the regular concerts given by the orchestra without the addition of foreign artists. The orchestra played finely throughout, and is steadily improving in unity and evenness of shading. Mr. Thomas is doing good work in the rehearsals and has probably produced as good results as he is capable of doing. So far as mechanical precision is concerned, the orchestra is about perfect.

I was walking along Thirty-first street a few days ago. It was raining, and I was hurrying to catch a car for down town. It was quite early in the morning, and as I was crossing the street I was almost run down by a man on a bicycle who was to all appearances engaged in a desperate attempt to beat the world's record. Something familiar in his appearance made me take a second look at him. That he was a musician was also evident. As he vanished into the mist I recognized both the man and the tune. He was Wm. H. Sherwood, and as he worked the pedals of his machine to their utmost capacity, he tried to

keep up his spirits by singing the appropriate song, "Swim out, O'Grady."

* * *

The first faculty concert of the McHenry School of Music was given at the warerooms of the Chicago Cottage Organ Company Wednesday night. This school is the latest organization of the kind in the city. It is beginning in a quiet way and is striving for results. The members of the faculty seem to be united in their efforts to make the motto adopted by Mr. MacHenry a success. The program was:

Fantasie, op. 15, for two pianos..... Schubert-Liszt
Mme. Anna Weiss and Mr. Earl L. Sykes.

Songs—

"What the Chimney Sang"..... Griswold
(Words by Bret Harte.)

"Still Wie die Nacht"..... Bohm
Mr. MacHenry.

Trio, op. 49, for piano, violin and 'cello..... Mendelssohn
Andante con moto tranquillo.
Molto allegro ed agitato.

Mme. Anna Weiss, Messrs. Richard Seidel and Franz Wagner.
"Heaven Hath Shed a Tear"..... Kücken
Mrs. Margaret Eaton.

"Cello Obligato by Mr. Franz Wagner.".....

Nocturne in F sharp..... Chopin
Fantasie impromptu C sharp minor.....

Concert Waltz..... Palumbo
Mme. Anna Weiss.

Invocation..... Gounod
Mr. Frank F. Winter.

Recitative and aria, "Credo" (from "Otello")..... Verdi
Mr. MacHenry.

Andante..... Gotterman
"Am Spring Brunnen"..... Davidoff
Mr. Franz Wagner.

"To-morrow at Ten"..... Nora Perry
Miss Josephine Gilman.

Sonata in F, op. 24..... Beethoven
Allegro.
Adagio molto expressivo.
Scherzo.
Rondo.

Misses Jenny MacIntosh and Sadie Lovedale are starting out in a new undertaking in the musical field. They make duet singing their special work, and have placed themselves under the charge of the Slayton Lyceum Bureau. Both young ladies have charming voices, they sing with much feeling, and as each is an accomplished solo singer they can give a good recital by themselves.

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Genevra Johnstone-Bishop sang in Battle Creek and Detroit, Mich., and at Cornell College last week. She has every date filled for the present month.

* * *

"The Liebling Amateurs" is the name of a social and musical society. It is composed of pupils of Emil Liebling, who meet each other socially and also devote their meetings to musical programs. It is an endeavor in the right direction and deserves every encouragement. Young musicians can find many opportunities for mutual improvement and enjoyment in such societies. When this association was first formed the meetings were held at the houses of the members. The society has outgrown the capacity of a drawing room now, and the recitals are given in the Kimball Recital Hall.

The character of the music studied and performed at these recitals may be seen by a glance at the program of the 114th recital of this club, which was given this afternoon.

It was:

Fantasie and fugue..... Bach-Liszt
Miss Fisher.

Impromptu, op. 36..... Chopin
Scherzo..... Mendelssohn

Mr. Brune.

Fugue, E minor..... Bach

Tarantelle..... Chopin
Miss Bent.

Vocal, "Call Me Back"..... Denza

Mr. George J. S. Collins.

Theme and Variations, op. 26..... Beethoven
Miss Heilbronn.

Gigue..... Godard

Valse Aragonaise..... Thome
Miss Hartman.

Tarantelle..... S. B. Whitney

Miss Munn.

While these are all amateurs, some of them play excellently and show true devotion to the art of music.

* * *

The faculty concert of the Chicago Conservatory Wednesday night was one of the most successful yet given by that well-known institution. The Recital Hall of the Auditorium was crowded with an appreciative and critical audience. The program was:

Sonata, for piano and violoncello, op. 36..... Grieg

Mr. Hermann Diestel and Mr. Wm. H. Sherwood.

Vocal, Serenade, "Carmen"..... Giulio Ricordi (Burgmein)

(Dedicated to Signor Carpi.)

Signor Vittorio Carpi.

Piano, Polonaise, A flat, op. 53..... Chopin

Mrs. Gertrude Foster-Brown.

Vocal—

"Nameless Pain"..... Roy Lamont Smith

"Absent, Yet Present"..... Maud Valerie White

Mr. B. Bicknell Young.

Violin, Ballade et Polonaise..... Vieuxtemps

Mr. Joseph T. Ohlheiser.

Vocal, Romance, "Non e ver"..... Mattei

Signor Vittorio Carpi.

Piano—

"Combattimento"..... Sgambati

Prelude in E minor, op. 28, No. 4..... Chopin

La Polka de la Reine..... Raff

Mr. Wm. H. Sherwood.

Vocal, "La Chanson des Gas d'Irlande"..... Augusta Holmés

Mr. B. Bicknell Young.

Mrs. Johanna Hess-Burr, accompanist.

The artists exerted themselves to give as fine a performance as possible. The Grieg sonata has seldom been so well given. Signor Carpi sang with fine expression. Mr. Sherwood played with absolute exactness of technic, and his interpretations were full of fire and fine expression. Mrs. Gertrude Foster-Brown is a pianist who ought to be heard more frequently. Her playing is that of a painstaking artist. Mr. Young sang finely and with excellent declamatory effect. Mr. Ohlheiser gave a musicianly and spirited performance, and the concert as a whole was a pronounced success.

WALTON PERKINS.

The Thomson Recital.

THE first recital given by César Thomson, the great Belgian violin virtuoso, took place last Wednesday afternoon at Carnegie Hall. This was the program offered:

Concerto, No. 2..... Wieniawski

Allegro moderato.

Romanze.

Finale à la Zingara.

M. César Thomson.

"La Jeune Captive"..... Lenepveu

Mrs. Julie L. Wyman.

Sonata, "Trillo del Diavolo"..... Tartini

M. César Thomson.

Songs—

"Ideal".....

"Malgré Nous"..... Chaminade

"Trahison".....

Mrs. Julie L. Wyman.

Romance..... Rubinstein

Tarantelle..... Wieniawski

M. César Thomson.

Three songs—

"Au qui betali d'amour".....

"Toujours à Toi"..... Tschaikowsky

"Pimpinella".....

Mrs. Julie L. Wyman.

Adagio..... Ries

"Passacaglia," theme de Händel..... Thomson

Isidore Luckstone, accompanist.

Mr. Thomson, while not in his most brilliant mood, more than satisfied his audience with his superb, pure, classic playing. His style is far removed from the all vulgar appeal, and reveals Thomson as a profound artist. His delivery of the romanze in the concerto was so admirable in tonal equipoise, so pure and free from false sentiment, as to create that feeling which comes only during an ideal performance.

The Tartini sonata with its archaic flavor was supremely well done. Its great decorative spirals of tone do not cause the heart to vibrate, but it was wonderfully given. Thomson's playing is never theatrical. He never plays to the gallery. But he has exquisite feeling, and his art is impeccable. The balance of brain and heart is admirable. He is not a mere technician, although technically he is the superior of all living violinists, but he has other qualities besides. He sinks himself in his work. He is ever objective. The composition stands boldly in the foreground and not the man. He is free from all the virtuoso tricks and the cant and humbug of fiddle playing.

But nature has not bestowed upon this otherwise richly dowered man the gift of an imposing personality. He suggests the recluse, the man who lives for his art alone. In the smaller group of pieces he further displayed his versatility. For encore we got a transcription of a Norwegian folk song.

He stands to-day for all that is pure, unaffected and dignified in violin playing. Mrs. Wyman was best in the Chaminade songs, the "Malgré nous" being sung with finish. It was a very agreeable concert.

Marcella Sembrich.—The management of the Paris Grand Opéra has invited Marcella Sembrich to sing there next spring.



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Something Pleasant About Sousa.

SOUZA'S BAND has been concertizing during the last week with its accustomed great success in the cities along the New York Central Railroad, including Buffalo, Rochester, Syracuse, Albany, Poughkeepsie, &c. It has now passed into New England, where its tour will be continued as far as Bangor, Me. It will play in Boston next Sunday evening and also three days of the week following.

The band will then return through Massachusetts, Rhode Island and Connecticut, passing through New York, dropping two concerts, on December 8 and 9, by engagement in Brooklyn, and thence on to Philadelphia, Baltimore, Washington, &c., returning to New York December 16 for a much-needed rest during the holidays, after the unprecedented season of daily concert giving of forty-two weeks, beginning last February, embracing the Manhattan Beach and St. Louis Exposition engagements, and tours as far west as San Francisco and San Diego; south as far as Little Rock, Memphis, Nashville, Louisville, &c.; north to Chicago, Grand Rapids, Saginaw, Detroit, &c., and east as far as Bangor, Me. This has all been accomplished without the break of a day in concert giving, except one between Salt Lake City and San Francisco and another between Sacramento and the same city on the return, consumed in travel. It is unnecessary to say that this entire season has been a continuous success. Such great organizations can only keep the road when generously patronized by the people.

The band will repeat this experience next season. It is already under contract to fill its annual engagements at Manhattan Beach and the St. Louis Exposition, will put in ten consecutive days in the great Auditorium in Chicago, a week in Buffalo, and proportionately longer periods in other larger cities than heretofore, in response to the popular demand. It will make a tour through the South to New Orleans immediately after Easter.

Among the incidental successes connected with this great organization may be mentioned the marvelous growth in the sale of Sousa's own compositions. Messrs. John Church & Co. put into the hands of the blushing but receptive Sousa on the 1st day of October a check for \$6,388—this being the royalties for the three months ending that day on only two of Sousa's marches, the "Liberty Bell" and "Manhattan Beach." Considering that three years ago Mr. Sousa was the leader of the United States Marine Band at the beggarly government salary of \$1,500 a year, his present position and income may be regarded as proud achievements.

The First Philharmonic Concert.

THE first concert of the Philharmonic Society took place last Saturday evening at Carnegie Hall. The usual public rehearsal was given on Friday afternoon. The attendance was very large—larger than at any previous season. Mr. Anton Seidl conducted this program:

Overture, "Sakuntala," op. 18.....	Goldmark
Concerto for violin, No. 3, B minor, op. 61.....	Saint-Saëns
Allegro non troppo.	
Andantino quasi allegretto.	
Molto moderato e maestoso, allegro non troppo.	
Mr. Eugene Ysaye, (His first appearance in America.)	
Fugue, A minor.....	J. S. Bach
Adapted for string orchestra by J. Helmesberger.	
Scotch Fantasia, for violin, orchestra and harp.....	Bruch
Introduction, grave.	
Adagio cantabile,	
Allegro. (Dance.)	
Andante sostenuto.	
Finale. Allegro guerriero.	
Mr. Eugene Ysaye.	
Symphony No. 5, E minor, op. 93, from the "New World," (by request).....	Dvorák
Adagio, allegro molto.	
Larghetto.	
Scherzo, molto vivace.	
Allegro con fuoco.	

This program was entirely too long. Two hours of music at the utmost should be sufficient for the greatest musical gourmand. Mr. Seidl is not a skilled program maker, and he invariably overestimates the endurance and patience of his public. A long overture, a long fugue, two very long works for violin (the Bruch fantasia is even longer than the Saint-Saëns concerto) and a very long symphony by Dr. Dvorák. Mercy, Mr. Seidl, mercy!

The playing of the society both at the public rehearsal and at the concert was not up to its usual standard. Virile it was to be sure, but coarse, harsh and unrefined. Nuance has no place in the lexicon of Mr. Seidl. There was a brutality, no other word can express it, in the reading of Goldmark's beautiful overture—brutality that was not atoned by the enormous crescendo which the conductor extorted from the orchestra toward the close. One reverted sorrowfully to Gericke and Nikisch. The piano fugue orchestrated by Helmesberger was rudely given. The strings were hard in tone and not brilliant, and the composition was rushed through without tonal variety or any pretense of Bachian spirit. Nor were the accompaniments to the violin works done as well as we expect at Mr. Seidl's hands.

A few more rehearsals would have materially mended matters.

Dr. Dvorák's symphony in E minor is always interesting, although more artificial in feeling than his earlier works. It suggests, as the symphony in D minor does not, forced moods and strenuousness. Of course it was more Scotch than ever, and when it was not Scotch it was Slavic. But for clever treatment, subtleties of color and rhythm it is charming. The slow movement seems more genuine than its companions. There is more of out-of-door feeling, more landscape painting in the work than the dramatic dissection of moods or the philosophic musings which we find in the music of Tchaikovsky and of Brahms.

The symphony was played with abundant energy—muscularity, as Mr. Krebsiel would say—but it laid bare the weakest department of the society, the woodwind. Even Mr. Wehner, the flutist, whose tone is usually irreproachable, was not at his best, for his breathing was too audible in his attack. But Mr. Seidl has the tradition of the tempi, and parts of the symphony were the most satisfactory orchestral numbers of the concert. But tonal discrimination and variety are unknown quantities in the playing of the Philharmonic Society. Must this ever be so?

The Belgian violin virtuoso, Eugene Ysaye, made his first appearance on this occasion, and instantly won the suffrages of his audience. He is a large, magnetic young man, who plays with enormous dash and fire, and whose tone, while it is not as large as was Wilhelm's or Wieniawski's, yet is pure, penetrating and musical. He has the true virtuoso touch; he is brilliant, and he can be infinitely tender. He has the true ring of pathos in his tone, the warmth of a marked individuality. He suggests the ardent young cavalier while César Thomson suggests the sage of the violin.

Thomson is ever objective. Like Von Bülow, as d'Albert, he seeks ever to give you the core of a composition. Ysaye is always subjective. He is Ysaye in all he plays, whether Bach or Lauterbach. But his is an interesting personality. He is never mawkish in the expression of sentiment, as was Paderewski. He is always broad and

manly. His pose suggests the virtuoso, and the tossing mane, quite à la Rubinstein, the sweeping attack; but for all that Ysaye is a great artist, and his playing of cantabile is admirable in taste and feeling. He is technically not as impeccable as his contemporary, Thomson, for his methods are bolder. He plays with more color and with less care for structural detail. He is an impressionist. He belongs to that school which makes effect the end-all be-all. He is dramatic and fascinating.

But Mr. Thomson is, nevertheless, the greater violinist of the two men. His is the more legitimate school—the school of art for art's sake, without that tincture of the sensationalism which flavors M. Ysaye's playing at times. Ysaye's tone is not large, but it is a carrying tone—a bright tone which easily makes itself felt in a heavy orchestral tutti. It is large in intention, his conception is big, and if his intonation and technic are not flawless, criticism is silenced by the audacity of his attack and overpowering rush. He played the Saint-Saëns with great effect. The "Scotch Fantasia," not Bruch's masterpiece by any means, was wonderfully given, especially the andante and the crashing finale. At the public rehearsal Mr. Ysaye played as encore numbers from the D minor sonata of Bach. He was not at his best, and after all Bach is the supreme test for a violinist.

At the evening concert he gave in response to enthusiastic encores an étude by Joseph Lauterbach, the Bavarian violinist, who at one time resided in Brussels, but is now living in Dresden. It is in D minor, and is a very difficult but sprightly bit of writing. It was irreproachably played. Ysaye has the temperament that excites public admiration. He has some of Wieniawski's fire and chivalric dash, and none of Wilhelm's repose and classic breadth of tone. He will never rank with these two giants, and his playing abroad has not been classed with Ondricek's and others; but he is a charming artist, a marked personality and a man who easily achieves popular triumphs.

At the next concert of the society, December 15, E. A. MacDowell, the celebrated composer, will play his own D minor piano concerto, and Miss Blauvelt will sing an aria.



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Effie Stewart.—Miss Effie Stewart accompanied the Seidl Orchestra on its recent trip through Massachusetts and won golden opinions from the critics of the various cities in which she sang. This is from the Berkshire "News":

Miss Stewart sang the "Elizabeth" aria from "Tannhäuser," and sang it so well that she was compelled to repeat it. Miss Stewart's voice is full and flexible, of large compass and fine quality, and while the orchestration was for the most part rather too heavy, yet she displayed her vocal ability to excellent advantage.

The Dutton-Robinson Musicals.—The first of a series of five noon musicals was given Tuesday of last week at the "Life" Building, 19 West Thirty-first street. This was the program:

"O Mistress Mine".....	Henry Parker
"The Rose and the Nightingale".....	Barnby
"Where'er you walk".....	Händel
"Hymne à la Nuit".....	Gounod
Mr. Robinson.	
Cavatina.....	Bohm
Miss Wuertz.	
"Wie wehe, wie süß ist's".....	Tschaiikowsky
"Du fragst mich".....	Hervey
"Veilchen".....	
Miss Dutton.	
"When I gaze upon the lily".....	Oudin
A melody.....	{ MS.
"Love, Haillo!".....	V. Harris
Mr. Robinson.	
Andante.....	Alard
Allegretto.....	
Miss Wuertz.	
"The Mignonette".....	MacDowell
"Kingcup".....	Bunning
Canzonet.....	Cauffman
"In Spring" (MS.).....	Victor Harris
Miss Dutton.	

The affair was an artistic and social success. Miss Dutton sang her numbers charmingly. Mr. Robinson's numbers were also well received, although he was suffering from a cold. Among the audience we noticed Peter Moller, Madame Fabricotti, Mrs. Kingsley, Mrs. Knox, Amy Fay, Mrs. James Martin, Mrs. Dugro, Mrs. Robert Tailor and Mrs. William Rockefeller and many others. The next musical occurs in December.

The Decca Suit Decided.—Francis Leon Chrisman, the husband of Marie Decca, the prima donna, and at one time her manager, was awarded the decision in the suit for the possession of "Villa Decca," at Harrisburg, Pa., last week in the Court of Equity. The action of the court, similar to the action of the master, determines that Mr. Chrisman's money paid for the villa, which is now occupied by Decca as a home and conservatory of music. The suit was brought nearly two years ago by Decca, who asserted that her money paid for the villa. This claim was bitterly denounced and defended by Mr. Chrisman, who is journalist and magazine writer, at present located in New York city. The decision completely confirms Mr. Chrisman's course, and shows that Decca's contentions were unfounded.

The suit led to the separation of the parties, and it is understood the husband will soon bring an action for divorce.

An Orchestral Concert.—An orchestral concert will be given on Saturday evening, November 24, at Carnegie Hall by Mr. Elliott Schenck, who will conduct an orchestra made up largely of musicians selected by courtesy of Mr. Walter Damrosch from the New York Symphony Orchestra. The program will consist of the "Unfinished Symphony," Schubert; "Egmont" overture, Beethoven; "Kaiser March," Wagner; his own "Symphonic Poem" after Olive Schirer's "The Lost Joy," and his overture to "Perseus and Andromeda."

To Secure the Saengerfest.—A regular meeting was held at Pittsburg, November 11, of the delegates and representatives of various German singing societies of Allegheny County. It was presided over by Louis Volz, the supreme president of the German beneficial union. Twenty-five societies were represented. The roster of the societies was called and only two were found to be absent, and they had agreed to send delegates. The report of the enrolling committee was received with enthusiasm. Through its united efforts eleven societies were represented which heretofore had sent no delegates. A committee consisting of one member of each society represented was appointed for the purpose of devising ways and means for conducting the Saengerfest. The next meeting will be held in the Teutonia Singer Hall, Pike street, Allegheny, at 2 P. M., November 25. After the session of the delegates was con-

cluded all the members of the ways and means committee were called to order, and the following was recommended: "That the Saengerfest be held in 1896; that a committee of five be selected to choose from the representative Germans of Allegheny County suitable men to act as honorary president, honorary vice-president, secretary and treasurer, the entire committee to present names and report at the next meeting."

Liebling Amateurs.—The Liebling Amateurs, of Chicago, gave this (their 114th) program at Kimball Hall last Saturday afternoon with excellent effect:

Fantasie and Fugue.....	Bach-Liszt
Impromptu, op. 36.....	Chopin
Scherzo.....	Mendelssohn
Fugue, E minor.....	Bach
Tarantelle.....	Chopin
Vocal, "Call me back".....	Denza
Mr. George J. S. Collins.	
Theme and variations, op. 26.....	Beethoven
Gigue.....	Godard
Valse Aragonaise.....	Thome
Tarantelle.....	S. B. Whithey
Miss Hartman.	
Miss Bent.	
Miss Munn.	

Hans Melk's Pupils.—The second recital by the pupils of Hans Melk, of Knoxville, Tenn., was given November 9 and was very successful.

War Among Musicians.—Active hostilities between the Musical Mutual Protective Union and the Manhattan Musical Union were resumed last week. The former is the elder organization. It was "boycotted" by the Central Labor Union because it refused to join in a strike, and then the Manhattan Union was organized.

Nearly all the leaders in the theatrical orchestras in this city belong to the old organization, and last week all the members of the new union employed by them received notice that unless they presented affidavits before to-morrow that they had resigned from the Manhattan Union they would be discharged. At the same time notices were received from the Musical Mutual Protective Union calling upon all the members of the Manhattan Union to present themselves at a meeting of the former and be reinstated.

The leaders of the Manhattan Union, fearing that a few hundred of their 1,040 members would desert, appealed to the Central Labor Union for aid Sunday, and the delegates of the Actors' Union and the Stage Mechanics' Union promised to help them. If the threat of discharge is carried out strikes in the theatres will probably follow. The Central Labor Union appointed Delegates Bausch, Harris and Kelly a committee to attend a special meeting of the Manhattan Union, which will be held to-day at No. 70 East Fourth street, and assure the members that they will be protected.—"Herald."

More Arrivals.—Among the passengers on the steamship New York, which arrived here last Sunday, were Mme. K. Rolla and Mrs. Amelie Hubert. Mme. Rolla will sing at the Metropolitan Opera House. She was accompanied by Mlle. Bauermeister, Signor Vaschetti and Signor Rinaldi.

Leopold Godowsky in Philadelphia.—Leopold Godowsky, the celebrated Russian pianist and composer, who has this season become connected with the Broad Street Conservatory of Music, 1831 South Broad, and 716 North Broad street, Philadelphia, gave the second of a series of six piano recitals in that city Wednesday evening, November 14, when he was greeted by a large and enthusiastic audience. Godowsky is a master. He plays the most prodigious works with the utmost ease and entirely without the unpleasant mannerism utilized for the purpose of effect by so many artists who have visited this country.

Prelude and fugue, A minor..... Bach-Liszt
Pastorale, E minor..... Scarlatti-Tausig
Capriccio, E major..... Beethoven
Sonata, op. 110, A flat..... Schumann
Fantasia, op. 17, C major, in three movements..... Schumann
Variations, first book..... Paganini-Brahms
Allegro de concert..... Chopin
Nocturne..... Brassin
"Liebestod," "Tristan and Isolde"..... Wagner-Liszt
Kuss Walzer..... Strauss-Schubert
Schatz-Walzer..... Liszt
Feather Carnival..... Liszt

Mahnken and the Gilmore Band.—John Mahnken, the well-known manager, formerly with Theodore Thomas and Anton Seidl, has resumed control of the Gilmore Band and in future will direct its tours and business policy. Victor Herbert, who is one of the most popular musicians in the country will continue as musical conductor. The artistic and business combination is now a strong one and will certainly insure success.

Elisa Kutscherra.—The popular and talented soprano, Elisa Kutscherra, has been engaged by Mr. Damrosch for his German opera company. Ever since she proved so able a substitute when Melba fell ill at a Metropolitan Opera House Sunday night concert, Miss Kutscherra has had abundant offers of engagements. She is an excellent artist.

A Boston Note.—Preparations are now being made, says a Boston contemporary, by the Beneficent Society of the

New England Conservatory of Music to hold a fair and festival in the parlors of the Hotel Vendome, on the day and evening of December 5. The object of the fair is to aid students who could not otherwise obtain a musical education, the assistance being in the form of loans without interest, which are to be repaid after the students have fitted themselves to teach and have obtained positions. The society has assisted many young people in this way in past years.

On Musical History.—Mrs. Amelia von Ende is giving a course of lectures on musical history, each followed by a piano, violin and song recital, at the Winchell Academy in Evanston, Ill. Her topic last Tuesday week was ancient music. After the lecture Mr. M. H. von Ende, the promising young violinist, played the "Hymns to Nemesis and to Helios," which date back to the second century, A. D., and Mr. Clement B. Shaw, a basso, whose singing evinces unusually fine training and extraordinary musical intelligence, sang the "Hymn to the Muse." The three hymns were harmonized by Mr. Bernhard Ziehn, the excellent musician and critic of Chicago.

The Y. M. C. U. Concert.—The first of the series of concerts for the season of 1894-95, given by the Young Men's Christian Union of North New York, was held at the Bethany Presbyterian Church Thursday evening. A large audience enjoyed the exceptionally fine program. The artists were Miss Marguerite Lemon, soprano; Mr. Adolph Glose and Miss Augusta Glose, pianists; Hubert Arnold, violinist; Louis Blumenberg, cellist; Emile Levy, accompanist.

Death of Mrs. Garratt.—Mrs. Ernest H. Garratt (Linda Miller), a well-known singer, recently committed suicide at her home in Knoxville, Tenn., by taking 8 ounces of chloral. Temporary insanity, due to severe illness, was the cause. She was twenty-two years of age and had been married but a few months.

Averill and Bradley.—A song and piano recital by Mr. Perry Averill and Mr. Orton Bradley, pianist, will be given on the afternoon of Tuesday, November 27, in Chamber Music Hall. Mr. Averill will sing songs by Brahms, Gounod, Goring Thomas, Van der Stucken and Hatton.

Beethoven String Quartet.—The first concert of the Beethoven String Quartet for this its ninth season is set for to-morrow evening at Chamber Music Hall. The quartet, consisting of Gustav Dannreuther, first violin; Ernst Thiele, second violin; Otto K. Schill, viola, and Emil Schenck, violoncello, will be assisted by Ulysse Buchler, pianist. The program consists of Haydn's quartet, op. 76, No. 4, in B flat major; Dvorák's quartet, op. 34, in D minor (first time), and Martucci's quintet, op. 45, in C major (new).

A Specimen Program.—The following program was given at Miss Porter and Miss Dow's School for Young Ladies at Farmington, Conn., Monday evening of last week:

Sonata, A major.....	W. A. Mozart
Messrs. R. Hoffmann and B. Sinsheimer.	
"Willst du mein Herz mir schenken".....	J. S. Bach
"Meine Rose," op. 90, No. 2.....	R. Schumann
Mrs. Th. J. Toedt.	
Airs Russes.....	H. Wieniawski
Mr. B. Sinsheimer.	
Polonaise, op. 70, No. 2.....	F. Chopin
"Moment Musical," op. 90.....	F. Schubert
"Erlking," arranged by R. Hoffmann.....	F. Schubert
Mr. R. Hoffmann.	
"Der lieb Lohn".....	P. Cornelius
"Vorabend".....	P. Cornelius
"Aus dem hohen Lied".....	
"An die Jugend," op. 9, No. 2.....	R. Bachelman
Mrs. Th. J. Toedt.	
Romanze.....	B. Sinsheimer
"Hungarian Dance".....	Brahms-Joachim
Mr. B. Sinsheimer.	
Songs without words—	
No. 3, op. 67.....	Mendelssohn
No. 1, 3, op. 19, ...	
Fantasiestücke—	
"Des Abends".....	R. Schumann
"Aufschwung".....	Mr. R. Hoffmann.
Sonata, C minor, op. 45.....	Edv. Grieg
Messrs. Hoffmann and Sinsheimer.	

Bernstein.—The mother of Siegmund Bernstein, the tympanist, died recently at the age of eighty-five.

Bessie Bowman.—Miss Bessie Bowman, the talented daughter of E. M. Bowman, sang last Sunday week at the services held in the Brooklyn Academy of Music, holding the close attention of an audience which crowded that spacious auditorium, a feat not always easy for an experienced singer. She undoubtedly has a successful career before her.

A Letter from Pauline Viardot.—We have just seen a particularly gracious letter from Pauline Viardot to Florence d'Arona, written in France, in which the great artist writes that Lamperti was "certainly the best teacher in Italy." Mme. d'Arona has always contended for that.

The Ogden Musical Club.—The first subscription concert of the Ogden Musical Club, under the direction of Mrs. Ogden Crane, will be given at Chickering Hall on Monday evening, November 26. The club is composed of seventy-five female voices and will be heard in part songs and solo work, and will have the assistance of Mr. Wm. C. Carl, organist, Miss M. Christine Dyer, violinist, the Amphiion Lady Vocal and Mandolin Quartet and Ida Letson

Morgan, accompanist. There will be three more concerts given this season at which other prominent artists will assist. The club is supported entirely by patrons, among whom are Hon. Judge David Dean, Hon. Judge Noonan, Mr. Leon H. Hurtt, Mr. F. W. Devoe and many others.

California Conservatory.—The California Conservatory of Music at Oakland, Cal., James Hamilton Howe director, is showing much energy and ambition for so young an institution. Six concerts have already been given this season, including a piano recital by the director, the program of which is appended, and three of a series of five recitals by Mr. and Mrs. Edgar S. Kelley:

Gavot in B minor.....	Bach	
Gavot and Muset in G minor.....	Mozart	
Minuet in E flat.....	Beethoven	
Funeral March (sonata in E flat).....	Rubinstein	
Melody in F.....	Durand	
Chaconne in A minor.....	Kullak	
"From Flower to Flower".....	Moszkowski	
"Momen Musical".....	Merkel	
Polonaise in A.....	Mendelssohn	
"Songs Without Words".....	Fantaisie Impromptu.....	Chopin
Funeral March (sonata in B flat minor).....	Liszt	
Polonaise in C sharp minor.....	Delibes	
Waltz in E flat.....	Schumann	
Novelle in F.....	"Autum".....	Howe
"Gondoliera".....	"Gondoliera".....	Liszt
Tarantelle.....		

The Carl Organ Concert.—The third recital of Mr. Carl's fall series will be devoted to selections from the works of his master and friend, Mr. Alexandre Guilmant, and below is the program for next Monday, November 26, at 4 o'clock, at the First Presbyterian Church:

Premiere Sonate, en ré mineur.
Largo e Maestoso.
Allegro.

Prelude en sol majeur (new.)
(Written especially for Mr. Carl during M. Guilmant's recent American tour, and published by Arthur P. Schmidt.)

Marche aux Flambeaux.

Aria, "Ce que dit le Silence."
(With accompaniment for piano and organ.)

Noël Ecossais.

Allegro Giscoso, op. 74 (new.)

Violin—
Romance sans Paroles.

Mélodie en sol.
(Piano and organ accompaniment.)

Caprice, op. 20.

Marche Funèbre et Chant Séraphique.

Ecce Panis, op. 66.

Miss Bertha Gallatin, Mrs. Antonia Sawyer, Mr. G. L. P. Butler, Mr. Luther Gail Allen, Miss Geraldine Morgan and Mrs. Eleanor Morgan-Neely (harpist).

Finale, Sonata IV.

The Burmeisters.—Professor and Madame Burmeister at the Peabody Institute, Baltimore, November 9, gave an interesting recital of compositions for two pianos, including Mr. Burmeister's own arrangement of Schumann's op. 18. The Baltimore press was unanimous in endorsing the work of these two artists. The program follows:

"Etudes Symphoniques" in C sharp minor, op. 13.....R. Schumann
Arranged for two pianos by Richard Burmeister.

Piano sonata in C major, for two pianos.....W. A. Mozart

The first piano renders the original part, the second piano harmonic and melodic treatment added by E. Grieg.

"Don Giovanni Fantasia".....F. Liszt

Composed on the statue scene, duet and drinking song from Mozart's opera, "Don Giovanni." Liszt edition for two pianos.

Pratt's New Allegory.—The first hearing of "America," an allegory of "American History in Music, Picture and Song," by Silas G. Pratt, will begin at Chickering Hall next Saturday evening. The program will give an idea of the plan of the work:

The Voyage of Columbus and the Discovery.—Music selected from "The Triumph of Columbus," chorus and orchestra. Twenty-five views shown during the performance, chiefly selected from the works of Count Rosely de Lorges and Marquis de Bellow.

The Colonial Period.—The Virginians, the Dutch in New Amsterdam and the Puritans. Quaint, antique music, vocal and instrumental, and sixteen historical views shown, preceding the performance.

The Revolution.—"Struggle for Freedom," "Paul Revere's Ride." The new tone pictures for grand orchestra, especially composed for this production. Forty views shown during the performance.

Martha Washington's Court.—The minut and an old folk song. Music preceded by one view.

The War of 1812-14.—Perry's victory, battle of New Orleans. Music, "The Star Spangled Banner." Six views preceding the music.

Westward Ho!—The American folk songs. Favorite songs of the time and "Arkansas Traveler," preceded by three typical scenes of emigration.

"Allegory of the Civil War."—Including the sensational "Battle Fantasia," for orchestra and band, and illustrated by fifty views, representing the "Uprising at the North" and great battles.

Apotheosis of Peace at Columbian Exposition.—Music, "The Processional March" from "The Triumph of Columbus." Views of American miracles of the Nineteenth Century and the Columbian Exposition.

Silvie Riote.—Miss Silvie Riote has returned from her tour through Germany and has resumed her duties as soloist at the Methodist Episcopal Church in Newark, N. J. She sang at a concert there last Wednesday evening and was rapturously applauded. Miss Riote has resumed her studies with Mme. Florenza d'Arona.

Fannie Hirsch.—The fine soprano of Fannie Hirsch was much applauded at a benefit concert given at Jaeger's

Hall, New York city. She sang "Botschaft," by Paradies, and "Widmung," by Schumann. She had three recalls after singing Gounod's "Ave Maria," in which she was well supported by Louis Schmidt, Jr., violin; C. Stout, organ, and Leop. Winkler, piano.

Fannie Hirsch is singing Sundays at the Temple Emanuel, with which she has been identified for a number of years.

A New Contralto.—Mrs. Anna Taylor Jones, of this city, who has a contralto voice of great breadth, power and dramatic force, is attracting much attention and getting some valuable engagements. She has artistic taste and temperament and a fine stage presence. She is now studying voice and oratorio with Edmund J. Myer, with the view to ultimately studying for grand opera.

Mira Heller.—Mlle. Mira Heller, a young Polish prima donna, arrived last week on the steamship Alier. Mlle. Heller is attractive in appearance and is very likely to earn considerable favor with the opera going public of New York and other American cities. Her career in several European cities has been marked by many triumphs, especially in St. Petersburg, Warsaw (where she became a popular favorite), Odessa and Venice. She is a pupil of Mme. Pauline Lucca, a songstress with whom most old opera goers in the palmy days of the Academy of Music are familiar. Both Jean and Edouard de Reszke evince a great interest in their young countrywoman. Mlle. Heller will make her American début in "Mignon."

Utica Conservatory.—A lecture and concert will be given at the Utica (N. Y.) Conservatory next Monday evening. I. V. Flagler will speak on the "Development of the Piano," and this program will follow:

Chorus, "O'er Blooming Meadows".....	Wekerlin
Piano solo— Scherzo, B flat minor.....	Chopin
Etude, op. 23.....	Rubinstein
Song, "Thistledown".....	Leonard Liebling
Chorus, "O'er Blooming Meadows".....	Lombard
Duets— Waltz Caprice.....	Jensen
"Italy".....	Moszkowski
Song, "Mia Picciarella".....	Gomes
Piano solo— Romance (published by G. Schirmer).....	Bianca Holley
Valse Petite (new).....	L. Liebling
Air de Ballet.....	Moszkowski
Rhapsodie Hongroise No. 6.....	Liszt
(By request.)	
Leonard Liebling.	

Kneisel Quartet.—The Kneisel Quartet gives its first concert in this city at Mendelssohn Glee Club Hall, Tuesday evening next. The program will be as follows:

Quartet, B flat major, op. 18.....	Beethoven
Quartet, D flat major, op. 17.....	Sgambati
Quartet, G major, op. 77.....	Haydn

A Dire Calamity.—A dire calamity has befallen Chicago. A mandolin on which Adalina Patti had taken lessons was stolen, and its owner refuses to be comforted. The papers have devoted much space to the theft. The "Inter Ocean" has the following description:

While in Chicago last January Mme. Patti took lessons on the mandolin from Signor Cesare Valisi. The instrument placed at the disposal of the diva was one of the most costly ever manufactured. Its fittings were of gold, and an ivory tablet under the sounding board was engraved with a picture representing the landing of Columbus. The commercial price of the instrument was \$400. Because it had been played on by the Queen of Song the Valisis treasured the instrument as something that they would not part with for money.

Clara Poole's Success.—Mme. Clara Poole met with great success November 1 in "The Elijah," at Albert Hall, London. She sang delightfully, the words being delivered with a distinctness and softness of tone that was touching. Prior to her important solo, "Oh, Rest in the Lord," news of the death of the Czar of Russia was received; the oratorio was interrupted and the entire orchestra impressively played the "Dead March" from "Saul," while the audience of over 6,000 persons stood with bowed heads. The scene was wonderful and affecting.

Mme. Poole is meeting with much success in London, and is consequently in great demand. She has been specially invited to sing at the Green Park Club, an aristocratic organization, numbering among its members Countess of Radnor, Lady Clanmorris, Lady Arthur Hill, &c.

The Emperor Again.—The foreign dispatches of Friday announce the completion of a one act opera by the Emperor of Germany. The title and plot are to be kept secret for the present.

Buenos Ayres.—At the Teatro San Martin, Buenos Ayres, the Italian Opera Company lately produced "The Jewess," "Rigoletto" and "Lucia." In "The Jewess" Othon, Ghilardini and Silvestri undertook the principal parts. In "Lucia" Luisa Tetrazzini was much applauded, as well as Zerni, the tenor. The operas announced to come are "La Gioconda" and "Il Guarany."

Saragossa.—As "La Gioconda" the renowned Kupfer-Berger had great success; Signora Montelcone, as "Laura;" Signora Reina, as "Cieca;" the tenor, Pellegrino Garibaldi, and the baritone, Tabuyo, sang their parts in faultless manner.

Music in Brooklyn.

BROOKLYN, November 19, 1894.

THE opening of the Seidl Society's season was accomplished under manifest advantages on the night of the 13th inst. The audience was large and well behaved—except in its greed for recall pieces—and the stage was a thing of beauty. Upon it were palms, placed at the bases of the columns in the Hall of the Grail, which is a property of the Seidl Society and forms the setting for all of its concerts. In front of the stage was a royal display of chrysanthemums. The lights of the Academy are bad as to arrangement, the lamps being placed so as to throw their rays into the eyes of the public, but in no other concert room is an effort made to obviate this defect as it is by the Seidl Society. As soon as a number is to be played the lights in the auditorium are turned down, and calcium lights in the wings increase the illumination on the stage. The stage, with its floral decorations and Mr. Seidl, thus becomes a picture, and in the beams of electricity and oxy-hydrogen Sam Bernstein becomes seraphic. He does not have to do much becoming, anyway, to be that. Without him at the drums what would a Seidl concert amount to?

"The Preludes" was—or is it were?—fitly placed at the top of the program, the unfinished symphony came in the middle, and the "Parsifal" vorspiel and glorification came at the end. They were played irreproachably, unless it is worth noting that a horn broke once.

Between times came César Thomson, who played smartly through the fourth concerto of Vieuxtemps, the "Non Piu Mesta" variations of Paganini and Sarasate's "Gypsy Dance," evoking a hurricane of applause, and winning the ratta from the members of the string band. It was wonderful technic, but poor music.

Mrs. Julie L. Wyman sang an aria from "The Prophet" smoothly and agreeably, and extended the program by just so much longer than it should have been extended, because it was 11 o'clock when they let us out.

The Misses Rose and Otilie Sutro, two charming maidens in spotless white, with manner as clear and simple as their raiment, and a touch so pure that it seemed to be emblematic in their appearance, made friends and admirers at once. They have revived, or introduced, ensemble playing, and gave a performance of Bach's C minor piano concerto (the third) that was admirable for neatness, refinement and precision. They play as one, and it is a very charming one. Some carpers will have it that as it is hard to be expressive on one piano it is twice as hard to be expressive on two pianos; but these engaging virgins have practiced shading as they have practiced their scales, and they secure a remarkable unity in their performance. On being called out they played Heller's "Tarantella" with a gem-like sparkle, and took it at a speed that made one's fingers ache. If the fair and industrious president of the society, Mrs. Holloway-Langford, expressed the feelings of the audience toward the Misses Sutro, she did not let them go home without the biggest kind of a bunch of chrysanthemums from the collection in the front row.

A word, too, as to the activities of the Brooklyn Institute. This unique organization, composed of something like 3,000 citizens, and devoted to the study of everything under the sun, from ancient coins to modern politics, has a department of music that is probably more popular than any other of its various branches. You see, a good many people will not go to worldly concerts as such, but they will if they can tell their friends and relatives that these concerts are educational. Such has been the rush to hear these concerts that all of them this year are repeated; that is, the same program is given in the afternoon as in the evening. It is a little hard on the voices and fingers of the artists, but look at the effect on their pocketbooks!

Last Wednesday Miss Adele Aus der Ohe was to have played, but her illness in London compelled the substitution of Mr. Xaver Scharwenka, who was associated with Mrs. Carl Alves on the bill. From one person in the audience I received a new light on the functions and possibilities of Mr. Scharwenka. "You see," he said, "these people—and I deeply regret that he did not call them people, but chumps—" think that music is all right as an art, but rather 'off' as a calling. They think that it is something for moonstruck youths and Dutchmen with long hair. Now this man Scharwenka looks like a big, healthy traffic manager for a railroad company, who could make a good living in several other ways than this, and they say to each other that if such a man can make music for a living it must be all right." So Mr. Baxter Perry's injunction to eat good food and plenty of it, and each musician's tendency to wash it down with Hofbrau should be heeded, at least in Brooklyn.

But, of course, this does not let you into the fact that the concert was not only attended by an enthusiastic multitude, but was really more than pleasing. Mr. Scharwenka was in uncommonly good form and played a half dozen things with style, dash and expression. The bill included some work of his own and the audience was perhaps more approbative after those pieces than after any other. Mrs. Alves sang broadly and authoritatively songs by Schumann, Grieg, Schnecker, Goldmark, Foote and Mrs. Beach, and was applauded with equal warmth.

On the night of this concert Mr. Paul Tiddens and Mrs.

Tyler Dutton were entertaining another audience at the new Memorial Hall—a pleasant hall to sit in, with its ecrù and gold walls and overhead lights, but a disagreeably bare stage—and they too made a success. Mr. Tidden played with brilliancy and command, and with an almost jocund healthfulness. You felt that when he got to—Chopin, of all composers. There was no excess of sentiment in the berceuse, yet it did not lack delicacy for that, and when it came to the fifth study it was like a brisk breeze on a May morning with the scent of flowers in the air. If some of the piano players who will have it that Chopin is a whining, consumptive, bilious, pessimistic wreck will hear Mr. Tidden's digital expression of his views on that subject they will see that the man had two sides to his character, at all events. The program looked long, because there were nearly thirty numbers on it, but every one was short and the thing rattled along in a wideawake manner.

Schubert, Tschaikowsky, Moszkowski, Bargiel, Gottschalk and Liszt were on Mr. Tidden's part of the program, and he likewise introduced a new ballade by Howard Brockway, a young Brooklynette, in whom Mr. Tidden has taken a good deal of interest. He is going to play three more pieces of his at the second concert in the same hall on Wednesday evening next. Mr. Brockway's music betrays the eagerness of youth, and his eagerness overrides his sense of form. He has feeling, however, and has evidently been well schooled; and these happy little bits of his give one the hope of an important future for him.

Mrs. Dutton is not what one can call a great singer, yet there are great singers who are not as well worth listening to. The art of singing a simple ballad in a simple style, with sentiment, but no sentimentality, is by no means a common one. She gave Schumann and Schubert numbers delightfully; but is it heresy to say that a set of little pieces by Nevin, MacDowell, Cross, Collins, Wood, Harris and Parker were equally delightful to the ear? For one, I am convinced that the next great writer of songs is going to be an American.

It was rather a lively week for recitals. Perlee V. Jervis had a recital by way of house warming in his new studio at 345 Clinton avenue on Tuesday night. He offered a bill wisely chosen from Schumann, Bach, Chopin, Grieg, Haberbier, Schytte and Liszt, while there was good singing by Mrs. Katherine Bloodgood, contralto, and some playing by Miss Jessie Watson Jervis, sister of the artist, and Miss Imogene Peck, who, although she has been studying but a year, exhibits in her playing remarkable facility and dexterity, all things considered. Mr. Jervis made a little speech defending the use of the practice clavier. Every piece on his bill, he said, had been practiced on a clavier, and he thought that the manner of performance would disprove the allegation that it tended to make mechanical players.

Mr. Carl Fiquè, a pianist of great zeal, and Conrad Behrens, the basso, gave a concert together the same night at Wissner Hall. Mr. Fiquè lives in Brooklyn and has a busy time of it.

The usual band concert was omitted at the Grand Opera House last evening, but Sousa is to give one a few nights hence, when the seating capacity of the house will undoubtedly be subjected to a severe test. The Harmonie Singing Society gave a concert, however, that was alleged to be sacred in the Schillerin Assembly Rooms.

The churches are making more of their music this winter than they have been known to make before, and programs are published in the papers the night before the services. Last night in the Lafayette Avenue Presbyterian Church, where Dr. Cuyler taught a pretty stiff orthodoxy for so many years, Mr. John Hyatt Brewer pulled out the stops and gave them the "Stabat Mater" of Rossini—a Papist production to horrify the grandfathers of most of the members of the church; but the world moves. This church has an excellent quartet in Marie Van, soprano; Tirzah Hamlin-Ruland, contralto; W. R. Williams, tenor, and Frederic Reddall, bass. A chorus of thirty-five voices was likewise employed in the "Stabat Mater."

Mr. Brocolini's big choir sang at the Baptist services in the Academy of Music parts of Mendelssohn's "Athalia," the "Inflammatus" from "Stabat Mater" and other such matters, and there was a cornet solo, too.

At the Central Congregational Church the organist, Dr. Hanchett, played a movement from one of the Mozart symphonies—an allegro at that.

At the New York Avenue Methodist Church, where one of the biggest organs in the world is played by Mr. Abram Ray Tyler, a part of Mendelssohn's second sonata was played, and the "Ave Maria" from Verdi's "Othello" was sung. At several other churches music was given that would have been regarded as too worldly for church use a generation or so ago. Truly, the citizen of this town of churches, reading these programs, may well ask where he is at.

We had the new opera "Madeleine; or, the Magic Kiss," by Stanislaus Stange, with music by Julian Edwards, at the Park Theatre last week, and it was at least as successful as it was in Boston. It is a frothy thing, although the idea is a good one—that of restoring a centenarian to his youth by means of three kisses, each of which took off twenty-five years at a clip. Fearing that a fourth one will

obliterate him altogether, the made-over husband fights shy of his wife, but discovers, to his unbounded joy, that only the first three kisses have magic. You must remember that they are Camille D'Arville's kisses, however, and having that in mind there is nothing so very surprising in the effect they produce. Miss D'Arville sang with vivacity, and with more voice than we are accustomed to listen for in this kind of opera. Aubrey Boucicault was the young man on whom these rapturous caresses were lavished. He carries the part by acting, for his voice will not carry him into the Abbey-Grau Company this year. There is quite a little of it—his voice—but it does not strike you just right.

One fact is remarkable about the piece, and that is there is not a pair of legs in the whole thing, except when Miss D'Arville comes on a few minutes with green ones, just to show that they look as they used to, and you remember how that was. Mr. Edwards' music is lively, and is better than the text he has put to it. There are some remarkably felicitous combinations in his orchestration now and then. As some of the music of "Madeleine" has been published there is probably no law to keep other people from singing it, but it was a little odd that in a variety theatre that stands back to back with the Park Lottie Gilson should be singing one of the airs in the opera at about the hour that it was sung on the Park stage by Miss Marie Dressler.

The Oriole Glee Club sang "A Legend of the Rhine" and other things at its sixth concert in Eckford Hall last Monday night. The same night the New York Ladies' Quartet gave an enjoyable concert at Memorial Hall.

A large audience heard a concert by Abram Ray Tyler, J. H. Grotelos, Grace Haskell Barnum, Emma Richardson Küster, Charles Stuart Phillips and Annie L. Pfeiffer at the Puritan Church Tuesday night.

An organ concert was given Wednesday night at the German Evangelical Church by Hugo Troetschel, Grace Wierum, Edward Schloemann and Louis Mollenhauer.

Here is a chance for young and enthusiastic geniuses. The Loyal League, a society that objects to consolidation with New York, offers \$300 to the composer who will set a song of theirs to appropriately spirited and affecting music. The song sets forth the beauties of the single blessedness of our municipality.

Doubtless you have heard that the Musical Union has succeeded in expelling "dot leedle Cherman baend" from our streets. No more shall we hear the querulous yellow clarinet, nor the shrieky cornet, nor the flatulent and tuneless ophicleide. The aldermen have sided with the union and have sent forth the edict that "dot Cherman baend" must go. The testimony elicited before the committee of inquiry was rather interesting. The chief witness in behalf of the "baends" said that the earnings of the peripatetic artists did not average more than four or five dollars a week. But then, the beer must be considered.

Where They Are.

MANAGERS will please furnish us with advance dates of their routes to reach this office before Friday noon of each week to insure proper revision.

LOUIS C. ELSON.—November 22, Granville, Ohio; 23 and 24, Foley Music School, Cincinnati; 26 and 27, Kansas City; 28, Sioux City, Ia.; November 1 and 3, Philadelphia; 7, St. Johnsbury, Vt.; 8, 10 and 11, Montreal; 12, Miss Lougee's School, Boston; 13, Peabody, Mass.; 18, Brown University, Providence, R. I.; 28, Harvard, Mass.

DORA VALESCA BECKER.—November 22, Washington, D. C., Philharmonic Club; December 13, Brooklyn, N. Y., Cecilia Society; April 10, 1905, Brooklyn, N. Y., Art Concerts.

SOUSA'S BAND.—November 22, Brunswick, Me.; 23, Lewiston, Me.; 23, Bath, Me.; 23, Rockland, Me.; 24, Portland, Me.; 25, Boston, Mass.; 26, Boston, Mass.; 27, Woonsocket, R. I.; 27, Taunton, Mass.; 28, Boston, Mass.; 29, Providence, R. I.; 30, Meriden, Conn.; 30, Hartford, Conn.; December 1, Middletown, Conn.; 1, New Haven, Conn.; 2, Bridgeport, Conn.; 16, New York, N. Y.

MOZART SYMPHONY CLUB, OF NEW YORK.—November 22, New York, Vt.; 23, Sherbrooke, Canada; 24, Richmond, Canada; 25, Quebec, Canada; 27, Kingston, Canada; 28, Guelph, Canada; 29, Toronto, Canada; 30, Buffalo, N. Y.; December 1, Mt. Morris, N. Y.; 3, Ithaca, N. Y.; 4, Williamsport, Pa.

MAUD POWELL STRING QUARTET.—November 22, Jamaica, L. I.; 23, Scranton, Pa.; 24, Hazelton, Pa.; 25, Jersey City, N. J.; December 4, New York city, Carnegie Hall; 5, matinée and evening, Brooklyn Art Institute; 11, Elmira, N. Y.; 13, Rochester, N. Y.; 18, New York city, Madison Square Concert Hall.

NEW YORK PHILHARMONIC CLUB. Eugene Weiner Director.—November 21, Dolgeville, N. Y.; 22, Glens Falls; 23, Rondout; 24, Plainfield, N. J.; 27, Chickering Hall, New York; 28, Montclair, N. J.; 29 and 30, Brooklyn, N. Y.; December 4, Jersey City; 11, Naugatuck, Conn.; 14, Passaic, N. J.; 18, Plainfield, N. J.

Tschaikowsky's Biography.—The Russian musical writer, Laroche, is compiling a biography of Tschaikowsky, having the aid of the latter's brother.

Milan.—The opera "Graziella" has had up to the last reports three hearings. The verdict is confirmed that the music is light, with little inspiration or originality.

Max Alvary's Damages.—Max Alvary has brought action against the Mannheim Court Theatre for 30,000 marks damages for injuries received at the time he fell through an ill constructed trap. The defendants declare that they are not liable for damages, as the injury was not received through any negligence on their part.



RICHMOND.

RICHMOND, Va., November 14, 1894. THE 769th musical of the Richmond Mozart Association was given on Monday evening, November 5, before a large and fashionable audience.

The Franz Wilczek Concert Company was the attraction, the company including Franz Wilczek, violin; Christine Schultze Wichmann, soprano; Mary Reuch-Wilczek, violinist; Mangioni de Pasquali, tenor; Orton Bradley, pianist.

The program was received with liberal applause, and many of the numbers were repeated in response to demands of the listeners.

Much interest is manifested at the revival of Gilbert and Sullivan's opera, "H. M. S. Pinafore," by local amateur talent under the auspices of the Richmond Mozart Association. The dates selected are November 20 and 21, and the place the Mozart Academy of Music. Prof. J. Emory Shaw will direct the music and the stage. The cast, composed of some of Richmond's clever amateurs, is as follows:

Josephine.....	Miss Ida Robinson
Buttercup.....	Mrs. Carrie Stande-Rowe
Hebe.....	Miss Ella Horan
Captain Corcoran.....	Mr. Louis W. Pizzini
Ralph Rackstraw.....	Mr. Frank W. Cunningham
Sir Joseph Porter.....	Mr. W. F. Reddy
Boatswain.....	Mr. G. Percy Hawes
Dick Deadeye.....	Mr. Louis Perrot

The next regular Mozart musical will be given on November 19 at the Academy. The Swedish Male Quartet, who were heard here last season, have been engaged for this concert.

Mr. E. R. Archer, so long the chairman of the music committee of the Mozart Association, has resigned, and in future the booking of attractions will be given to Mr. Horace F. Smith, head of the Richmond Entertainment Bureau.

Mr. Charles J. MacHenry, pianist, and Mr. James Louis Sullivan, baritone, both well-known musicians of this city, are making engagements for concerts in Virginia, their first dates being at Keysville and West Point, in the near future.

Miss Essie Rich, a promising young soprano, late of Saint Peter's Cathedral choir, has gone to New York to finish her musical education.

The Church Hill Musical Association gave a musical at Corcoran Hall last evening (Tuesday). The singers were Miss Ida Robinson, soprano; Mr. W. H. Shervin, baritone, and Mr. F. W. Cunningham, tenor. Mr. Leslie Watson was the accompanist, and the program was acceptably given.

WATKINS NORVELL.

BINGHAMTON.

BINGHAMTON, N. Y., November 12, 1894.

THE second concert of the Y. M. C. A. course took place at the Stone Opera House last Thursday evening, the artists being Mme. Flavie Van den Hende, cello; Florence Brown-Shepard, piano; Sadie Milne, reader, and Harry Pepper, the ballad singer.

Mr. Pepper, who has not been heard here for several years, was given an enthusiastic reception, and sang several ballads with great taste and finish. Mme. Van den Hende attracted not only by the novelty of being the only woman 'cellist of note, but by the thoroughly artistic manner in which she gave her numbers. Miss Shepard played the accompaniments admirably, and it is to be regretted that she was not heard in a solo number.

Camilie d'Arville was heard on Friday in "Madeleine." Julian Edwards conducted.

Prof. Augustus Stanley Dean has resigned his position as organist of the Centenary M. E. Church, to take effect immediately. His position will be filled from January 1 by Ralph G. Kilmer, the present organist of the First Baptist, who, by the way, has written and published of late some very pretty songs, and in the interim by Miss Emma Ely. This leaves a vacancy at the First Baptist. No one has been chosen as yet, although several applications have been received.

The Binghamton Opera Company does not expect to produce an opera this year, and although they have been urged to repeat one of last year's performance, there is slight probability that they will do so.

E. R. W.

ALBANY.

ALBANY, N. Y., November 15, 1894.

SOUZA'S BAND was the attraction at Harmonus Bleeker Hall last evening. As a surprise the audience was both large and demonstrative. Albany has always had the reputation of being a cold city musically, and many musicians have left Albany stinging from the frost they received. But last night the audience was so enthusiastic that the frost which has hitherto been given musical attractions here will probably melt, and Albany can take its place with the big musical cities of the country.

The playing of the band was excellent. Mme. Moyer sang an aria from "Tannhäuser" well.

Mr. Pryor made a decided hit. His tone is especially fine.

One extra number was added to the program. Mr. J. Austin Springer, one of our prominent pianists, composed a march en-

titled "The March King," dedicated to Mr. Sousa. Mr. Sousa courteously placed the band at his disposal, and the march received its first performance, the band being directed by Mr. Springer. It is bound to become popular. It contains a gentle reminder of Sousa's marches in the last movement, in which the heavy brass instruments predominate.

Seidl will be here on the 28th.

The Novello Ladies' Quartet—Miss Quackenbush, Miss Reed, Miss Graham and Miss De Noyelles—gave an excellent concert at Jermain Hall, Monday evening. They were assisted by Mr. Vernon Hughes, tenor, of New York, and Mr. Frank Rogers, accompanist. The program was well carried out, but grew monotonous, as an evening of nothing but vocal music will. Variety in music adds a little spice toward its enjoyment.

The Albanian Concert Company will give a concert at Jermain Hall November 21.

ALFRED S. BENDELL.

NEW ORLEANS.

NEW ORLEANS, La., November 14, 1894.

THE musical world is becoming more animated, and several good entertainments are promised.

The French Opera Company has thus far presented "La Juive," "Il Barbieri," "Werther," "Carmen," and the comic opera troupe "Galathea" and "La Mascotte." "La Juive," with M. Anasty, the tenor, as "Eleazar," and Mme. Lavalle as "Rachel" has made quite a hit; in fact, it is the best work so far presented. M. Anasty has a fairly good voice, powerful and showing good culture. The performance of "Carmen" last night was far from being good. Mme. Lavalle sang well, but she acted badly—in fact, the part is not at all fitted to her ability—while M. Jourdain, the "tenor de traduction," disappointed all present, his singing being faulty and without life, and his acting as bad as his singing. Next week "La Favorita" will be presented, with M. Soum, the new baritone, who is reported to be a fine artist.

The troupe on the whole is a fairly good one, though much better material could be obtained. One feature of the performances, which old habitués are missing, is the ballet, which is done away with, much to the dissatisfaction of many of the patrons of the opera.

Two very good entertainments are promised for the near future. The concert of the New Orleans Philharmonic Society, under Prof. Lepps' direction, interpreting among other numbers Händel's "Hallelujah," and the concerts of the Mark Kaiser String Quartet. The program for the latter, I am informed, is an excellent one; Schumann's quartet, two sonatas of Beethoven, nocturnes by Chopin, and selections from Schubert.

During the week Mr. A. A. Farland, a most remarkable banjoist, delighted our music lovers. Miss Annie Lee Fitch, a young graduate from the Dresden Conservatoire, gave a concert here recently, which served to introduce her to our musical world. She has a powerful mezzo voice of excellent range and expression, specially trained for ballad singing, and her work was very commendably spoken of.

The soloists for the concert of the Philharmonic Society have not as yet been selected. Mme. M. Samuels, one of Rossini's favorite pupils, will assist the string quartet on the piano, and Mme. Malmquist will sing two or three numbers.

"Tabasco," with Thomas Q. Seabrooke in the title rôle, and "1492" have both been drawing good houses here this week.

J. NELSON POLHAMUS.

NEWARK.

NEWARK, N. J., November 11, 1894.

THE pupils of Mr. James Sauvage were heard in a concert given in the Pediti Memorial Church Monday evening, November 5. The soloists were assisted by the regular choir of the church, under the direction of Mr. Sauvage. The work of the students throughout was excellent, reflecting credit on themselves and their teacher.

Mr. Tonzo Sauvage assisted in beautifying the program by playing several selections on the piano. A new song composed by Mr. Sauvage was well given by Mr. Mills, of New York. Miss Lillian Sauvage was the accompanist.

Trinity Church has been accomplishing considerable in a musical way recently under the direction of the organist and choir director, Miss Ada B. Douglass. At the two "Napoleon" lectures, given October 31 and November 1, Miss Riotti sang at the first, and Miss Mattie Russell, contralto, at the second.

Miss Russell, who is only sixteen years old, sang the "Ave Maria" from "Cavalleria Rusticana," and created a very favorable impression. Her voice is remarkably smooth and beautiful in quality, and her pronunciation perfect.

Miss Douglass gave another concert November 7, at which Mrs. Paul Simmons, Miss Riotti, Mr. Harry Fowler Connor, of New York, and Mr. Ward, of Newark, assisted. The program was ambitious.

The opening concert this season of the Park Conservatory of Music, Frederick C. Baumann director, was given in the Church of the Redeemer on Saturday afternoon, November 10. The audience was large, fashionable and musical.

The young women who assisted in the piano numbers were Miss Mabel Decker, Miss Mildred Harrison, Miss Matilda Currier and Miss Watson. Master Robert Williams was heard at the piano, and Mr. Albert Gosweiler, a violin pupil of Otto K. Schill, contributed several selections. Miss Bessie Elverson was the vocal soloist. Mr. Baumann, Mr. William R. Williams, vocal instructor of the conservatory, and Mr. Schill assisted in the program.

Tuesday evening the second of Mr. Otto K. Schill's violin recitals will be given in the Essex Lyceum. Mr. Schill will be assisted by Tonzo Sauvage, pianist; Miss Nelda Von Seyfried, soprano, and Miss Van Vleck, contralto. In the fifth number Mr. Schill will use his recently purchased old Italian violin.

The Schubert Society, Louis Arthur Russell director, has an-

nounced its first season concert December 7, in the Grand Opera House.

Mr. Henry Hall Dunckler, organist and musical director of the Roseville Avenue Presbyterian Church, has inaugurated the special services of song for this season in his organ loft, and selects soloists for each Sunday from the ranks of talented vocalists coming under his observation. Miss Oriska Worden Glover, soprano, and Miss Eva Hawkes, contralto, were the soloists Sunday evening, November 11.

There is a pleasant rumor going the rounds of musical circles, to the effect that Prof. Edward Morris Bowman, who was one of the most finished musicians ever located in Newark, is reorganizing the Cæcilian Choir, with the idea of having only a limited number of cultivated voices and intelligent musicians as active members. The organization, which has always ranked on a par with the best of the city, will in the future—as a result of this determination on Professor Bowman's part—place it upon a musical standard par excellence. Since the retirement of Mr. Bowman from local musical circles, there has been a feeling that Newark has lost a philanthropic musician and a unique projector of musical progress in Newark. The Cæcilians, however, are the ones who still have his guidance and instruction, and in their interest he, Mrs. and Miss Bowman, come to Newark once a week, and the professor drills the Cæcilians in view of a plan which will mature finely if he elects to have it so.

MAHEL LINDLEY THOMPSON.

HARTFORD.

HARTFORD, Conn., November 15, 1894.

THE first of the series of concerts by the Seidl Orchestra was given at Foot Guard Hall Monday evening, November 3, and was a pronounced success musically as well as financially. There was a noticeable improvement in the orchestra's playing since its appearance here late last season. The soloists were Miss Lillian Blauvelt and Signor Campanari.

The Society for Educational Extension has arranged to give a series of free organ recitals during the winter. The first will be given during the latter part of this month. The leading organists of the city have offered their services. Arrangements are now being made with the well-known organist S. P. Warren, of New York, to give a recital here during the series.

"Esther" was given by local talent last week, with a chorus of fifty well trained voices under the direction of Professor Harvey, organist of the North Methodist Church. The cantata was given for the benefit of the church, and was a success.

There was a large audience at Unity Hall last Monday afternoon to hear the opening concert of the series to be given by the Kneisel Quartet. The quartet presented three compositions—a quartet in B flat major, from Beethoven; one in D flat major, from Sgambati, and one in G major, from Haydn.

Alfred Barrington, of the Park Church Quartet, who won many flattering press notices for his singing at the State Music Teachers' Convention at New Haven last June, is becoming popular as a vocal teacher.

Several of our most prominent singers are to take part in what promises to be a very enjoyable musical entertainment to be given under the auspices of the City Missionary Society for the purpose of raising funds to successfully carry on its work. The singers are to be called the "Charity Warblers," and the event will be under the direction of Miss A. I. Ames, of Boston, who has given similar entertainments successfully in many large cities.

The Hosmer Hall Choral Union will give "The Messiah" December 19. It will be assisted by the Germania Orchestra, of Boston. Mr. R. P. Paine, the conductor, has a well drilled chorus of selected singers.

N. B. PRATT.

DES MOINES.

DES MOINES, Ia., November 18, 1894.

THE only musical event of local importance thus far this season was the concert given at Foster's Opera House, November 11, by Mr. and Mrs. Nicholas Kouschine, tenor and soprano. Mrs. Kouschine formerly resided in Iowa and is also well known in Pittsburgh, where as Miss Emma Merriam she attracted considerable attention six or eight years ago.

Few better singers than Mrs. Kouschine and her Russian husband have been heard in Des Moines.

Mr. and Mrs. Kouschine are to sing in Chicago this month and in New York later in the season.

An important feature of the concert was the first appearance before a Des Moines audience of Mr. Carl Riedelsberger, violinist, who demonstrated by his brilliant and finished playing that he is an artist of exceptional attainments. Mr. Riedelsberger came here in September as teacher of violin in the Des Moines Musical College and is meeting with great success. He has organized a string quartet and is already making his influence strongly felt in the musical life of the city.

The Temple Quartet Concert Company gave a concert at the Y. M. C. A. Auditorium last Tuesday evening. The audience was large and highly pleased.

W. H. HEIGHTON.

ROCHESTER, November 15, 1894.

JOHN PHILIP SOUSA and his band gave Rochester a treat at the Lyceum Theatre Sunday evening, November 11. The theatre was packed with an audience which thoroughly appreciated the artistic and finished performance.

Mr. Edward Baxter Perry will play at the Alberger Friday evening, December 7.

The recital given by the pupils of Mrs. Bellamy at her studio in Powers Block last Friday evening was well attended. Several new voices were heard; Albert Schumacher sang Tosti's "Vorrei Morire" with beautiful quality of tone, while his second number, Schumann's "Wanderer's Return," was given with the style of an experienced singer. Miss Helen Cook sang "In Exile"

satisfactorily and Mr. Skuse's rendition of "Queen of Earth" was deserving of the applause it called forth. Frank Gaylord Parsons is the possessor of a fine tenor voice which showed to advantage in "My Dearest Heart." Miss Edna Howard sang "Who is Sylvia?" in a delightful manner, showing command of method and musical appreciation of her song. Miss Perkins, a sweet, clear soprano, sang "The Daisy" with ease and expression. Among the contraltos who were heard Miss Lucy Clark and Miss Allen give much promise.

Prof. Chas. Van Laer has written a "Venite," which was sung at the Brick Church, Sunday, November 18.

Frank N. Mandeville has received much praise for his artistic accompaniments to Victor Herbert's cello solos at the Gilmore Band concerts at the Central Church, November 1.

Professor Leach's classes are larger than ever, and this season he will resume his regular recitals, which are becoming popular with lovers of good music. Among his classes, which are composed largely of church and concert singers, are Dr. F. A. Mandeville, who has been engaged to sing oratorio with the Händel and Haydn Society, of Boston, this season. Miss Beth Doty, another of Professor Leach's advanced pupils, will sing in Philadelphia this winter.

M. HOEKSTRA.

LEAVENWORTH.

LEAVENWORTH, Kan., November 7, 1894.

THE musical season in Leavenworth has now fairly begun. Last night Chickering Hall was well filled despite the election, to hear the Philharmonic Club, of Detroit. The program won tumultuous applause. Mr. Ludwig Bleuer is one of the best violinists ever heard in this city. The ensemble playing was pure, noble and refined. The club left a very favorable impression behind it, and a desire to hear it soon again is expressed by many.

This was the third of the Chickering Hall course of entertainments. Saturday evening, November 3, the Iowa State Band gave a very interesting concert at the Opera House. Mr. Frederick Phinney, the leader, is a Boston musician, who came West to assist in elevating the standard of band music. While here he engaged three of our musicians, also three from Kansas City and two from St. Joseph. The band numbers about fifty performers, and is now en route to Waco, Texas, to play a month at the cotton festival.

The Columbian Chorus has been reorganized, and is now called the Musical Club. The members meet Thursday evenings, and are studying "The Messiah."

The Art League celebrated State Club Day October 20. Invitations were sent to thirty-nine clubs in the larger cities of the State, and about eighty ladies were entertained by the club. They came Monday morning and remained until Tuesday night.

At the meeting Monday afternoon Mrs. S. W. Jones, the president, delivered an address of welcome, to which Mrs. James Scammon, of Kansas City, president of the Western Federation of Clubs, responded. Mrs. J. W. Sprathy, treasurer of the Art League, then introduced the visitors and reports were read by Mrs. Geo. Mickle, the secretary. In the evening the members of the League and their guests were entertained at the residence of Mrs. Sprathy, where about 300 ladies enjoyed the following musical program:

Estudiantina, "Octette".....	
Misses Frost, Dudley, Page, Staiger, Dudley, Farrell, Mason, Mrs. Diamon.	
Piano solo, "Autumn Tints".....	
Miss Ida Cockrill, Platte City.	
Recitation.....	
Miss Genevieve Thomas.	
Violin solo, "Romance".....	Singer
Miss Blunt.	
Mrs. Jones, accompanist.	
Octette, "Jack and Jill".....	
Recitation.....	
Miss Kirk.	
Contralto solo.....	
Miss Dunham, Kansas City.	
Duet, "Veeni Nucum".....	Campana
Mrs. Jones and Mrs. Douglass.	
Recitation.....	
Miss Genevieve Cockrill, Platte City.	

E. R. JONES.

SAN FRANCISCO.

SAN FRANCISCO, November 2, 1894.

THE orchestral concert enterprise inaugurated by Mr. Fritz Scheel at the Auditorium several weeks ago continues to gain in popularity and general esteem. It is already an established success and one of our most valued institutions. The regular Friday night symphony concert calls out large numbers of music lovers, who are never disappointed. The playing of the band shows great improvement since its members first began playing together. Mr. Scheel's masterly conducting is highly complimented.

I have just come from the Auditorium to-night with the sounds of its music ringing in my ears, especially the last number, Moszkowsky's suite in F, op. 39, given for the first time with a verve and precision worthy of a hundredth performance. As Edgar S. Kelley said as we came out together: "A San Franciscan can get more music for 'two bits' than any other citizen of America!" Our musical atmosphere is as glorious as our boasted climate, and almost as free.

Mr. Charles H. Cassasa has just returned from a triumphant engagement in the North, decorated with jewels presented by the people for whom his admirable band has been playing. He plays next Sunday at the wonderful Sutro Baths, the largest in the world, just completed out near the Cliff House and Seal Rocks.

Mr. H. J. Stewart has been giving a series of very interesting

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organ recitals at the Unitarian Church. The programs, besides containing an admirable variety of the best organ works, were enriched by copious notes regarding the authors and descriptions of the compositions themselves. The last of the series is to be given on November 10, when the program is to be an elective one, voted for by his last audience from a printed list of forty-four works by twenty-two authors, which he has played during the series.

Mr. Wm. B. King is giving organ recitals at the Congregational Church in Oakland in conjunction with Mr. A. T. Stewart, violinist, and Miss Nicholson, vocalist.

We had another taste of Italian opera recently by a local company, under direction of Prof. G. Panizza, conducted by Signor S. Martinez, who came here with Madame Camilla Ursi several years ago and remained. This company sang "Il Barbiere di Seviglia" very well two nights at the Bush Street Theatre.

I am happy to hear that Miss Effie Stewart, whose first appearance here with the ill-starred Iowa Band was—owing to her being ill—so unfortunate, is now gaining the recognition and renown her excellent singing and indomitable pluck entitle her to. I witnessed her fiasco and mentioned it at the time. She went away from San Francisco defeated, but returned later and fully redeemed herself. I now take much pleasure in recording her success.

The fortieth Carr-Beel "Pop" will be given November 3, when, besides the usual fine chamber music, Mr. Willis E. Bachellor, tenor, and professor of singing, will assist.

The Music Teachers' Association is evidently on the road to prosperity. It has elected for its vice-president Mrs. Ellen Coursey-Roeckel.

Those who used to frequent M. Gray's music store a dozen years ago will remember Julius Weber, who was then employed there. He is now a professor in Mills Seminary, the father of a family, and a worthy bearer of the name illustrious in musical art.

H. M. BOSWORTH.

"Miousic."

BY FRANÇOIS COFFEE, ACADEMICIEN.

ALMOST with trembling, on my word of honor, do I take pen in hand to-day, with a certain consciousness that I am about to expose myself to imminent risks. Yet do I feel no less bound to declare that the downpour of snobbism showering around since the production of the "Walkyrie" tells most terribly on my nerves.

One may well apply, in a general way, to the French citizen that famous line of Sosie, in "Amphitryon," "This man assuredly loves not music." He is, to say the least, badly enough equipped in this particular. Our "choral societies" sing almost always out of tune, while our "bands," despite all the array of medals they display, inevitably skin our ears. By the way, I should like, just for once, in a way, to happen upon a banner of some "choral society" or other, or "band," not stuck over with medals. But that is a wild dream; just as well might one expect to see the shew board of a midwife who was not "first class." Our lyric theatres, meaning of course those where legitimate music is given, are only kept going by means of money grants from Government. The Opéra Comique itself, although the middle classes have not lost the habit of making their wedding visits there, and although one only hears there, in the main, the jingling airs of the stock repertory, of the sort "eminently national," it proves, after all, but a half success. The "Café Concerts" are, however, crammed, and whenever a regiment goes marching past, the street boys fall into step to the cumbrous rhythm of the military band. In order that a tune may take with us, it must be well marked, rather common, and easy to retain. As far as musical education is concerned, we are, to my way of thinking, in our first childhood.

Well, then, come round to the opinion that the partisans of Wagner are very energetic, since they have succeeded in persuading a goodly portion of the French public into the belief that they really have understood and liked that very music, nay, more, that they do not like nor understand any longer any other. In good sooth, this is ill-founded, out and out wrong. Not more unreasonable would it be to hope for the solution of a problem in high mathematics from a pupil of the elementary schools. Rest assured that at the time being out of ten listeners who at the performance of the "Walkyrie" throw up their eyes like a carp at the last gasp, there are nine who don't understand it one jot, and yet who consent to let themselves be bored at 20 frs. an hour. It is a veritable reign of terror. "Admiration, or Death!" and no reserve, mind you, no hesitation, an' you would not be treated as an abject and ridiculous Philistine."

Pray observe that, so far as I am concerned, it would be all one to me. I don't know music, and am but a very second-rate dilettante. For a long time past I am no longer capable of enduring at a stretch two hours of opera. I have heard of Wagner's things, which, to me, a non-initiated, seemed very beautiful, and I am quite willing to take him, in all trustiness, for a man of genius. What floors me, however, is to see the whole press and the public, when the Wagnerian brooms are aimed dead at them, fall flat in an act of adoration, which, as I feel sure, is not sincere, at least in the majority of cases.

Well, they have made us severely expiate our former

mistake in regard to "Tannhäuser." It was hissed, which was wrong. But is that the only time the public has been at fault? The "Misanthrope" made a "frost." "Phédre" obtained only a half success. "Hernani" roused veritable tempests. And yet only literature and poetry were concerned wherein our taste is more to be relied on than in regard to music. Time makes good quickly such kind of injustice, and that is what came about in regard to Richard Wagner, who, in the main, obtained rapidly enough general acceptance and reckoned even in France, from the next day after the "Tannhäuser" was given, numerous and fervent admirers. Suffer he did, be it so, yet not more than many others, less indeed than our Berlioz, for example, who died from bitter disappointment at feeling himself unrecognized in his own country. Have we sufficiently done justice to his memory? Have we assigned to him in the general esteem the standing he deserves? I am not so sure about that.

Yet we tumble prostrate before Wagner. We do in his case what we have not done for any of our national geniuses. We do not even allow of any discussion on his account, we swallow him full guip, with our eyes shut, like a dogma.

I am aware that it is, alas, the tendency of the day and that never has judgment been passed on men and things with more intolerance and exclusiveness. Lend an ear to any conversation: "Such a one has great talent; all others are imbeciles." "Mrs. So and So is very pretty, everyone else is as ugly as virtue." Raptures of "decadents," fancies of folks with highly strung nerves, which last for a brief space and then tone down like the headiness from a glass of absinthe or an injection of morphine. But should the ido chosen by our ephemeral caprice and the "dolly" in fashion hail from foreign land, oh then they enrapture us still more, so we foster in regard to ourselves a sorry distaste of all that pertains to the vanquished.

Lately it was Tolstoi who had entirely of his own hook invented piety, and to Victor Hugo, being strong enough not to be a Russian, we went the length of forgetting the kiss imprinted by Jean Valjean on Fantine when dead long before the Raskolnikoff of Dostoevsky had ventured on embracing Sonid, the staira. Yesterday we were all fire and flame for Ibsen's plays, in which I recognize much power, but which, frankly speaking, are dimly obscure. To-day we are quickened with perfervid emotion by the reveries vaguely atrocious of Nietzsche, and thanks to him are now haunted by certain drawing room anarchists. For several years past already we trace with regret among poets a kind of malady of rhythms and expression and therein once again detects a foreign influence. For not an ace of all that is of Latin or French origin, it springs not from our soil, nor does it pertain to our national inspiration. A Germanic fog invaded and got the better of us, I grieve to say. What would you expect? I mix like that wind from the East, which brings to us each year a parched soil and dearth, and which were things to go awry overmuch down yonder in Germany, might bring us somewhat worse still.

Excuse my bad humor, but the incredible oblivion of our recent disasters and consequent shame, the triumph well nigh certain at the next elections of our moldy Jacobins, that return of General Dodds, guilty of having achieved a signal victory, and yet received by us almost like one under police supervision; that unmeasured admiration and almost morbid preference for everything that is not of home origin, those are in sooth unpropitious symptoms. And pray don't think you gratify me by telling me that our neighbors are even more evilly influenced, that Italy is running headlong into bankruptcy and that the German socialists are going to bring every thing topsy turvy. That does not afford me the slightest comfort. If I catch a heavy cold, how far can it afford me satisfaction to learn that the lodger overhead has an attack of bronchitis?

To hark back to the "Walkyrie," don't run away with the notion that I am cabaling against it, and am intent on donning the white jacket and cap of the pastry cook on strike, albeit in the affair of "Lohengrin," I found the pastry cooks and their upholders greatly to be excused. Wagner, by grossly insulting the vanquished, out of sheer rancor of his self love, gave proof of a very degraded soul. But, no matter, art and beauty above all things. If the "Walkyrie"—once again, I am no judge—happens to be the marvel which folks pretend, then let it take its place in the répertoire of the opera in this France of ours, forgetful of insults, and according ever a hospitable welcome to all masterpieces.

Let me indulge in a hearty laugh anent the solemn command issued, and the "pass word of society," accepted by all, which enjoins that one has to fall into ecstasy about a work which only a very small minority, evidently, is alone able to appreciate and to understand. Look you, for some little time, too many ninnies, who, in their inmost hearts, regret the comic opera, two many shallow pated creatures, capable at most of singing "Plaisir d'Amour," and of tapping on the piano Boccherini's "Minuet," have in my presence lifted up cataleptic eyes, and assumed the airs and graces of devotees, and of those initiated into the mysteries. I have laughed to myself consumedly. Let me now indulge in "laughter bursting both one's sides."

The other day, notably, at a great dinner, there were

many fair dames who had been present at the "first night," and who (oh! I know them well) felt no other delight than in showing their diamonds and being there in full toilette. It was awful. From the shifting of the soup down to the ices, the talk was all about Scandinavian mythology, the Nibelungen, "leit-motif," and the whole jumble. While they were serving the champagne, the lady of the house, addressing herself to an elderly gentleman, who had not as yet uttered a word, asked him what he thought of Wagner's music. The old gentleman was droll to the utmost degree. "Oh, as for me, madame," he replied, while excusing himself, "I am inclined to think that there are certain obscurities in the 'Noches de Jeanette.'

Dolgeville Notes.

DOLOLEVILLE, N. Y., November 17, 1894.

THE Board of Directors of the Dolgeville School Society have organized themselves into a committee on entertainment. Eduard Dedicke is president. The committee is arranging for a course of six entertainments to be given this winter. The course will consist of two scientific lectures, two illustrated lectures and two concerts. It is the aim of the committee to secure the best available talent. The first entertainment will be given at the Turn Halls on Wednesday evening, November 21, by the New York Philharmonic Club. All profits accruing from the entertainments will be devoted to the schools of Dolgeville.

The new Turn Hall was formally opened last Thursday and Friday evenings by the Dolgeville Turn-Verein.

One feature of the evening was the display of the new scenery, which is perfect in its appointments. The hall has a seating capacity of over a thousand. The acoustics are excellent. The building is finely finished and is complete in all its details. It is illuminated by electricity, supplied by a motor in the building.

GRACE M. WEYENETH.

A Maligner of Liszt.

AN EXPLANATION.

LONDON, October 27, 1894.

Editors *The Musical Courier*:

IN your issue of the 17th inst. Mr. A. J. Goodrich criticises an article on Liszt's Hungarian Rhapsodies which appeared in the "Musical Standard" some years ago. Doubtless the sins of former editors will always be visited on the heads of their successors, but still I think it only just to the aesthetic standpoint of my periodical to point out that Mr. T. L. Southgate, the writer of the article which Mr. Goodrich has impaled, ceased his connections as editor of and contributor to the "Musical Standard" some four years ago.

It is a little hard that an article written at least as long ago as that should be now dragged from the dust and torn to still further tatters, and especially is it hard that the readers of your admirable paper should be led to believe that Mr. Southgate's aesthetic opinions are those of the "Musical Standard" of to-day.

Believe me, dear sirs, faithfully yours,

E. ALGERNON BAUGHAN,

Editor of the "Musical Standard."

The above letter, having been forwarded to Mr. Goodrich, brought the following reply:

CHICAGO, November 10, 1894.

Editors *The Musical Courier*:

While I appreciate the embarrassing position of the present editor of the "Musical Standard," I must affirm that neither *THE MUSICAL COURIER* nor the subscriber hereof is responsible for the fact that Mr. Southgate's article has been "dragged from the dust and torn to tatters."

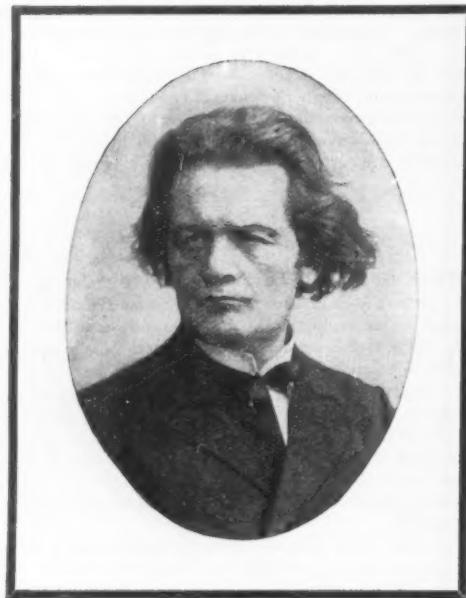
The original criticism of Liszt's Hungarian Rhapsodies I did not see in the "Musical Standard," but found it reprinted in a very recent monthly magazine. The article was credited (?) to the London "Musical Standard," but no date was given.

A false statement is, however, equally injurious, whether it be old or new. Truly yours, A. J. GOODRICH.

[In this case it strikes us that neither *THE MUSICAL COURIER* nor Mr. Goodrich are to blame in the matter. The editor of the "Musical Standard" is, however, justified in his repudiation of Mr. Southgate's article. The air now being clear, we would like to know if Liszt's Hungarian Rhapsodies for piano solo have any particular value. In the inevitable war which must follow this question we bar any answer which Mr. Finck may send us. His opinion is a foregone conclusion.—EDITORS *THE MUSICAL COURIER*.]

JUANITO MANEN.—Last year a little Spanish boy, Juanito Manen by name, paid New York a visit, but did not play the violin in public. A few judges heard him and pronounced him remarkable. Last Thursday night the lad played before an invitation audience in the rooms of the Mendelssohn Glee Club. He made a marked impression, handling his instrument like a matured artist. He will soon be heard in public. His repertory is unusually large, his tone and technic highly finished, and he seems altogether to be a rara avis.

LAST EDITION.



RUBINSTEIN DEAD.

[Special by Cable.]

"Pegujar," New York :

ST. PETERSBURG, Nov. 20, 1894.—Anton Gregor Rubinstein died suddenly this morning of heart disease at Peterhof.

M.

[This information is received too late for extended comment in this issue.—EDITORS THE MUSICAL COURIER.]

A Plea for the Larynx Abused by Over Nursing.

By W. H. PIERSON, M. D.

VOLUMINOUS articles affecting the voice of singers have been written, and the various precautionary methods observed and criticized, and treatment resorted to, both by the medical and musical profession, with great diversity of opinions as to the best method and precautionary measures to cure and prevent the voice from becoming permanently impaired.

It has been the privilege of the author to observe and treat such conditions—occurring in some of the prima donnas and tenors—the past few years, where the voice was invaluable both to themselves as well as to the music loving public; and watching the pharynx and larynx in the healthy as well as in the unhealthy conditions has led me to believe that as a rule the throat of the vocalist is too tenderly nursed, thus making it a more delicate organ than nature intended it; also making it much more susceptible to the slightest atmospheric changes, causing follicular pharyngitis and laryngitis, and causing a sudden indisposition on the part of the artist to appear as advertised; when if this part of the anatomy was not so often wrapped and tenderly treated, but gradually allowed to strengthen and become accustomed to the various atmospheric changes, it would soon become educated to such conditions without injury to the voice, causing huskiness and the uncertainty singers appreciate in the elasticity and ready response to high notes that many complain of as a rough, scaly or sandpapered pharynx. Is it not true that the large majority of our operatic people reluctantly venture out of doors on windy and cloudy days, and much more so in unpropitious weather, fearing the slightest contact of such will produce cold or trouble of some character with this what should not be delicate organ?

From the time the pupil receives the first vocal instruction I claim that he or she should then begin to toughen and strengthen the larynx by regular out-door exercise, cautiously observing to keep the body well protected, particularly the feet from becoming damp and body chilled. Is this not clearly demonstrated in the lay class of people where their vocation compels them to spend their entire

time facing all elements, and very rarely visit the doctor's office for affections of the throat?

In the many voluminous works of varied authors upon throats none emphasize or scarcely allude to the importance of training the throat for climatic changes. Is it not plausible that wrapping and bundling the throat must necessarily cause a gentle perspiration about the neck and chest which renders that part more sensitive—in truth, the most direct conduct for contracting cold? The regular bathing of the neck and chest with cold water, followed by massage and friction (preferably the dry rub) and avoiding the cold, damp atmosphere when heated, will, I know from experience and observation, render the most sensitive throat and voice reliable and one that can be depended upon.

The practice of using astringent gargles and applications of a similar nature to the pharynx of a vocalist should also be condemned in the most emphatic terms. The action of these is to temporarily remove the acute inflammation and granulation of a mucous membrane, but the secondary effect is to thicken this delicate tissue, taking from it the soft, velvety appearance that it possesses in health, also removing the elasticity and clear response to high and valuable notes. I regret to add that many well-known specialists freely resort to astringent applications to musical throats, causing an irreparable injury, and again I say there is no phraseology strong enough to condemn such nefarious treatment. While the process of absorption by medication of a granulated pharynx is tedious and requires patience, the mucous lining is preserved and a valuable voice saved.

No little attention should be observed as to the food, drink and digestion of the person engaged in singing, as certain ingredients of highly seasoned foods are conducive to irritation of the mucous lining of the throat, as pepper, mustard, &c. Smoking is also well known to be an irritant, and is prone to produce a slight laryngeal cough, so familiar to all when inhaling. All alcoholic drinks should be rigidly avoided to preserve and protect a singing throat, as it is well known that many valuable voices are ruined by slight dissipations, as the action of this agent is to cause a thickened and stiff larynx.

Siegfried Wagner in Paris.

"*LA FIGARO*," of Paris, in its issue of October 28 says:

Siegfried Wagner is in Paris to-day on his way to Amsterdam from Carlsruhe, where he visited several days with M. Felix Mottl. At Amsterdam he is to direct a concert composed wholly of the works of his father and of his grandfather, Franz Liszt. From there he goes to London to direct another concert at Victoria Hall. He hopes to return from London to Paris to see Wagnerian work at the Opéra, and expresses his regret that he must leave Paris the very day that "Valkyrie" is announced, as he has never seen that opera given here. He saw "Lohengrin" in 1891, but no one knew of his being here at that time.

Siegfried Wagner's proudest ambition now is to give a concert at Paris. Mr. Lamoureux encourages him in the idea, and will decide upon the time best suited to the venture. He feels very timid of a catastrophe in Paris, and would prefer never to try than to have anything occur. Siegfried regards the direction of his father's works as a homage and a duty, not as a means of self-glorification. He speaks confidently of the good feeling between Germany and France at present, adding that two such great nations should be good friends, all the more that their characteristics are so essentially different. He appreciates extremely French taste in theatrical matters, saying in almost the very words of his father: "Only the French are able to see *all* in a dramatic work. Only the French understand the art of the theatre."

He is frequently surprised at criticisms and observations made by Frenchmen at Bayreuth as to light and shade and subtleties of effect, not even thought of by the Germans themselves. He thinks "Tristan and Isolde" will soon be given in Paris. When he cannot at present say, as M. de Gross, his mother's representative, reached Bayreuth after he left it, and his mother is in Italy.

Speaking of the Wagnerian memoirs and souvenirs, he says they are not to be published for thirty years after the master's death, or twenty years from now. They relate to the early part of his career. Siegfried looks "unutterable things" when pressed as to the work on which he himself is at present occupied. He leaves it to be inferred that it is a symphonic work.

Mr. Wagner is strikingly like his father—blond, rather small, elegantly dressed for travel, with aquiline nose, prominent chin, blue eyes and the amiable smile of his father's gentle moments. He speaks Italian and English well and French with an accent. He is much interested in architecture; in fact was destined to be an architect when the overruling music love caused a change of plans.

He was twenty-five years old last June.

Thomson is Engaged.—James F. Thomson, the well-known baritone, has been engaged by Walter Damrosch for Bach's St. Matthew's Passion Music, which is to be sung by the Oratorio Society during the season.



Figner, the Tenor.—It is stated in the Russian papers that the tenor Figner, who has earned a high reputation at St. Petersburg, has recently bought two theatres at Nijni Novgorod, where, by decree of the Emperor, a grand exhibition of national industries will be held in 1896.

A Philharmonic Program.—The principal works announced for performance by the Highbury Philharmonic Society are: Sullivan's "Golden Legend," with Albani as "Elsie," November 27; Hoffman's "Fair Melusina," the principal soprano part in which will be sung by Miss Fanny Moody; Goring Thomas' "The Swan and the Skylark," which was produced at the recent Birmingham festival, and Mendelssohn's "Hymn of Praise," with Ella Russell as prima donna.

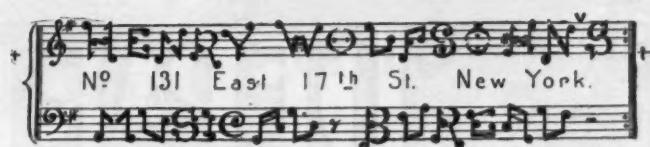
Among those engaged for this ambitious program are Misses Hope Glenn and Meredith Elliott; Edward Lloyd, Iver McKay, David Bispham and Watkin Mills. G. H. Betzenhauer will conduct, and Ellis Roberts will lead the orchestra.

"Christus."—Rubinstein's "Christus" will be given at Dresden probably during May of next year. Musical circles are debating the possibility of building a theatre for the purpose, should the Royal Opera House not be available.

Jean de Reszke's Prize Horses.—One of the Czar's last official acts was a nod of the head which sanctioned the royal grant to Jean de Reszke of a prize of 1,000 rubles for the success of his stud farm. The Czar had a profound passion for horses, and he was more interested in breeding farms than in any other hobby. It is not exactly correct, perhaps, to call it a hobby, as the Emperor's interest in the breeding of horses was steadfast from the time he became of age almost to the hour of his death. Very many famous breeders in England and in this country exhibit the same absorption in the subject, and among them Mr. de Reszke's triumphs are well known. He has made an enormous income by his voice for many years—he is by no means as young as he looks in "Romeo and Juliet"—and, as he is naturally of a saving disposition, nearly all of his earnings have been invested in his breeding farm. He has exhibited exclusively in Russia, and all of the honors and medals that he has won have come from that country.—"Sun."

Hans Sachs' Celebration.—The fourth centenary of the birth of Hans Sachs was celebrated at Nuremberg by the production of a three act piece by Genée, dealing with certain events in the cobbler-poet's life, and of course by a performance of Wagner's "Die Meistersinger." The revival of interest in Hans Sachs is of comparatively recent date, and it was primarily due to Goethe in 1776. Wagner has still further identified the shoemaker with the dawn of the German musical art, and as the glorified hero of the most genial, homely and thoroughly Teutonic of all the Meister's operas Sachs' fame, at any rate for the next few generations, is not likely to be forgotten. The real Hans Sachs, of whose works Mendel mentions 6,048 in thirty-four folio volumes, was, however, a poet, romancist and dramatist rather than a musician; and, as his Meisterlieder—4,275 in number—will testify, he was steeped in that very pedantry which Wagner so mercilessly satirized. The laws of the Tablatur were most strict, and although nobody could be a Meister unless he had composed a tune or had invented a new metre, the efforts of the Mastersingers were mainly poetical. Their verses were set either to Volkslieder or to one or other of the Mastersingers' traditional tunes, which were closely akin to the Gregorian modes, and received such grotesque titles as "Ape Tune," "Blue Tune," "Rosemary Tune" and "Yellow Lily Tune." Sachs himself was the son of a Nuremberg tailor, became at the age of fifteen a shoemaker, and learned versetmaking from Leonhard Nunnbeck, a weaver. He was a sturdy companion of Martin Luther, and issued over 200 poetical flysheets in support of Protestantism; but his song poems are now out of date, and the best of his works that survive are the "Schwänke," or "Merry Tales," of which he left about 1,700, besides 200 comedies and tragedies. Of melodies only about thirty are attributed to him, and the authenticity of several is doubtful. The tradition that most of his song poems emanated from his fertile brain in whiling away the tedium of his trade as he sat shoemaking in the porch of his shop in old Nuremberg, in very much the fashion depicted in the second act of Wagner's opera, is more than probably correct.

WOLFSOHN'S MUSICAL BUREAU ITEMS.



By special arrangement made with THE MUSICAL COURIER, HENRY WOLFSOHN will have each week a page devoted to matters of interest in the musical world appertaining principally to the artists under his direct management, not however excluding others. This is an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies.

Charlotte Maconda, who has had a number of excellent offers both for grand and comic opera, has accepted none of them, but will remain in New York this coming season, devoting herself to concert work only. She will sing for the Brooklyn Art Society in the afternoon and evening of December 5, when she will be heard, together with the Maud Powell Quartet Club.

Ethelbert Nevin will give a piano recital at the Mendelssohn Club Hall December 5, when he will have the assistance of Mrs. Julie L. Wyman, who again will sing a number of French songs. This will be Mr. Nevin's first appearance in this city as a pianist, being, however, most favorably known as a composer of high rank.

Wm. H. Rieger has returned from a most successful Western trip. He sang in the Ninth Symphony in Milwaukee and gave a song recital in Warner Hall, Oberlin. He also sang at a musicale given by the Harlem Philharmonic Society last Thursday morning. Mr. Rieger has filled more engagements this year than in any previous season.

Marcella Lindh was singing in the West almost the whole month of November, having been heard in Milwaukee, Chicago and Cincinnati. In the latter city she appeared the past two Sundays in conjunction with Michael Brand's Orchestra, and made a veritable triumph. She will sing next Saturday evening for the Progress Club, being the leading attraction of the concert.

Joseph Hollman will positively come to this country in January, when he will make a tournée under the management of the Wolfsohn Musical Bureau. This will very likely be Mr. Hollman's last appearance in this country for many years. He has already been booked for a large number of concerts both in New York and the West.

Sofia Scalchi is this year more successful than ever. Her voice is fresher and more resonant than in former years, and she will be heard again with pleasure in the Metropolitan Opera House. She will very likely make a concert tour either in spring or early next fall.

Ericson Bushnell will sing the basso part in Berlioz's "Damnation of Faust" December 6 in Cleveland, and after that in a number of "Messiah" performances in the West. Mr. Bushnell ranks among the best bassos in this country, and it is hoped he will be heard soon in some of the larger concerts in this city.

Eleanor Meridith sang last week to a number of musical directors, among whom were Messrs. Seidl, Damrosch, Van der Stucken, Mees and others. There is no doubt but what she will have a number of engagements both here and in other cities this coming season. She will very likely be engaged for a number of festivals in the spring.

Cesar Thomson played in the Orpheus concert in Philadelphia last Saturday, and tomorrow evening he will open the season of the Buffalo symphony concerts. He will again be heard in this city December 6 with the Boston Symphony Orchestra in the Metropolitan Opera House.

Signor Campanari just returned from a short tour with the Seidl Orchestra and is at present rehearsing for his débüt in the Opera House. It is very likely that he will be heard first as "Valentine" in "Faust." Later in the season he will also sing in "Manon Lescaut" by Puccini.

Currie Duke returned to the city and will take up her work at once. She will be one of the soloists at the Musurgia concerts. She will also play in the first concert of the Brooklyn Apollo December 11. Miss Duke comes this season prepared with an entirely new répertoire.

G. W. Fergusson sang last week at the musicale of the Harlem Philharmonic. He will be the soloist of the second symphony concert in Buffalo. He is preparing some choice programs for song recitals, and will make a short tour through the West this coming spring.

Lillian Blauvelt is more sought after this year than any previous season. She just returned from Washington, where she sang in "St. Paul," and will be heard in "The Creation" next week with the New York Oratorio Society. She will also be one of the soloists at the first Musurgia concert, November 27, and after that start out West for a number of concerts in St. Paul, Minneapolis, Milwaukee and Cleveland.

Conrad Behrens made a great hit in the Cincinnati "Pops" last week and was at once engaged for a number of concerts in the spring when he will also give some song recitals in Milwaukee and Chicago. He will sing in "The Messiah" in Plainfield the last week of December.

Julie L. Wyman sang last week in the Orpheus Club, Philadelphia, and will assist Ethelbert Nevin in his piano recital, December 5. She will also give a musicale at Mr. Francis Fischer Power's rooms in New York December 1.

Augusta Cottlow's Chamber Music Soirée will be given in Chicago early in December, when she will play the "Kreutzer" sonata by Beethoven and the Schumann quintet, together with the Kunitz String Quartet. Mr. George Ellsworth Holmes, the baritone, will also be heard at this concert.

Effie Stewart sang with the Seidl Orchestra in Northampton and Pittsfield last week and scored a decided success. Miss Stewart had an offer from one of the best churches in Boston, but has not as yet accepted.

BUSINESS DEPARTMENT

This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

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All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents

ESTABLISHED JANUARY, 1880.

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76 PAGES.

THE King Conservatory of Music at San José, Cal., has purchased 10 Sterling uprights and one Sterling grand piano for use in the school. The selection was made on a competitive basis and the Sterling secured the prize. There are about 300 pupils attending that conservatory.

THE Macy transposing keyboard is a practical invention, which should be adopted by piano manufacturers generally and used in at least some of the larger styles of pianos. It is a simple device, which has real value and musical merit; it costs very little to attach to a piano and it makes a remarkable talking point. A working model is on exhibition at this office.

THE A. B. Campbell Company, of Jacksonville, Fla., is doing a really phenomenal trade just now. Its leader is the Conover, and it also handles the Fischer and the Schubert pianos, as well as the Chicago Cottage organs. Mr. Campbell is one of the brightest piano men in the country.

make of piano was as good in 1890 as it is to-day, and when the paper says that a piano is not up to the standard of its class or has fallen into a lower class, it means that the editors of the paper have so discovered it. That is just one of the many reasons why the paper is so valuable to the music trade.

M R. E. N. KIMBALL and Major Howes, of the Hallet & Davis Piano Company, were in New York last Saturday in consultation. Several important moves have been made by the Hallet & Davis people lately, and more are to come in the future. Major Howes, after talking with Mr. Kimball, left for Philadelphia, and is probably by this time in Washington, D. C. Mr. Kimball looked over the business of the Tway Piano Company, of New York, and was pleased with the outlook as well as with the results achieved. He is now in Boston.

M R. E. MOULLÈ, of Rue Blanch No. 1, Paris, France, recently visited Steinway & Sons' warerooms and concert room at London, and was greatly surprised at the magnitude of the place and the beauty and grandeur of the Steinway pianos exhibited there. He has made arrangements to keep a large assortment of these celebrated instruments and expects a large business. Mr. Moullè speaks English and shows a piano beautifully. The establishment is centrally located, near the Grand Opéra and principal boulevards. The business was established by Mr. Moullè's father some 50 years ago and has been owned by him, the son, for over 20 years. He is reputed to be very wealthy.

ONE Louisville dealer last week bought a few of the rotten \$100 boxes at the rate of 13 for \$1,000, which is \$77 apiece, and another dealer in Buffalo bought a few at the rate of 14 for \$1,000, or about \$71 apiece. Why do you make a monkey of yourself by paying from \$85 to \$95 apiece for rotten pianos which your competitor gets for from \$70 to \$75 apiece? If you keep on maintaining these low grade manufacturers you will awake one fine morning to find the dry goods and department stores handling the stuff, and that will mean that you who helped to build up the cheap box will be compelled to put up your shutters, and it will serve you right. You might as well be a clerk in the piano section of a department store if you have so little sense as not to see that the \$100 box will eventually kill your trade.

IT is a most ridiculous position assumed by some piano manufacturers regarding the grade of their pianos. A piano, for instance, may have been an excellent instrument in 1892 and yet in 1894, after the manufacturer had passed through a great crisis, he may have deemed it absolutely necessary for his own existence to cheapen the cost and yet not have said anything about it. It is just in an event of this kind that the value of expert judgment comes in.

While a piano manufacturer can readily dispose of an average music trade editor by simply writing for him what he desires said, he cannot pursue the plan with this paper, whose editors are acknowledged as experts and never ceasing students of construction of musical instruments.

When therefore THE MUSICAL COURIER to-day approves of a piano it does not signify that the same

EARL E. CONWAY, the eldest son of E. S. Conway, of the W. W. Kimball Company, of Chicago, has just concluded an initial business trip for the house through Wisconsin. The young man has the physique, the outlines and the general expression of his father, and is in dead earnest in his decision to make a mark.

M R. FELIX KRAMER, general traveler for Kranich & Bach, is out of the hospital and away on a short trip through New England. As was reported last week he submitted to a secondary operation at the German Hospital. He is in the institution feeling splendidly, but it may be necessary for him to go there again within a few months.

WE published last week a rumor to the effect that it (the rumor) prevailed and that it (the rumor) referred to a change of the Fischer piano from Lyon & Healy, Chicago, to a Fischer branch to have been opened. That was the rumor. Now we maintain absolutely, definitely and unequivocally that this rumor was a vital subject of trade discussion for weeks past and is as old as the time when the Hallet & Davis piano went to Lyon & Healy's. We can, if necessary, give all the names of the parties who discussed the rumor, and it would take considerable space to do so, for the rumor was debated East and West. That was the rumor. Rumors are not taken out of the air, but propelled into the air; but they are useful for many purposes and hence should be published as rumors. This one was probably more useful for the parties interested than the average rumor is, but it was a rumor all the same and it had to be published as such. There are some people who cannot even see the outside of a log, and one need not expect them to see any distance into it.

WE regret to say that Mr. Louis S. Kurtzmann, of the Kurtzmann Piano Company, of Buffalo, is somewhat chagrined at our article in the last issue of THE MUSICAL COURIER, in which we compared the Krell piano to the Kurtzmann. After due consideration we conclude that there is good reason why he should feel somewhat offended at having a comparatively new and unknown piano placed in parallel line with his old and thoroughly established instrument. In order to ease his perturbed spirit we will therefore say that we should advise, in all cases of competition between Kurtzmann and Krell pianos, a selection of Kurtzmann for the present, until the Krell piano becomes as old as the Kurtzmann. No doubt it will be just as good as the Kurtzmann, but we do not believe in taking chances and shall not advise anyone else to do so. Those, however, who do believe in taking chances will find the Krell piano a good one of its kind and grade and the firm honorable and ambitious.



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Grand and Upright Pianos.

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UPRIGHT
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His Majesty the Emperor of Germany, King of Prussia,
Her Majesty the Empress of Germany, Queen of Prussia,
Her Majesty the Queen of England,
Her Majesty the Empress-Queen Frederick of Germany,
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

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THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINETEENTH CENTURY.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS
THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.NEW YORK WAREROOMS:
10 E. 16th St., between Fifth Ave. and Union Square.CHICAGO WAREROOMS:
Lyon, Potter & Co., 174 Wabash Ave.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



JACOB DOLL,

MANUFACTURER OF

HIGH GRADE Grand and Upright Pianos.

OFFICE, FACTORY AND WAREROOMS:
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NEW YORK.

MONEY WASTED.

NY careful observer of the nature of the theatre programs of the large cities of this country will have seen that the quality as well as the quantity of the advertising in programs has degenerated considerably during the last few years. Indeed the firms who are accustomed to appeal to a fine class of trade have eschewed this method altogether, and its cheapening tendency has gone hand in hand with its cheap paper, cheap typography and cheap jokes, which show that the speculators engaged in the program schemes do not calculate upon meeting with intelligent readers for the mass of poor matter issued by them nightly. No person of intelligence can contemplate the average theatre program with composure, and it is only very ordinary people who attempt to digest the matter.

Mr. Dutton, of Hardman, Peck & Co., informed us a few days ago that with the conclusion of the present contracts his house would finally discontinue all theatre program advertising, and apply the expenditure to general newspaper advertising, which they had found in the long run to be by all means the most remunerative. This is the experience of all first-class mercantile concerns; there is no disparity in the estimate placed upon the value of general newspaper advertising as compared with the uncertain and speculative advertising in theatre programs.

And yet we find among piano manufacturers the continuance of the habit of program advertising, although they can find on comparison that their instruments are associated in these sheets with Bust Restorers, Cures for Drunkenness, suggestive pills for female complaints, soap, corn cures, consumption and pile cures, whiskey and champagne, suspenders and garters, shoes, pimple eradicators, mineral waters, wigs and sarsaparilla, and also dry goods bargains.

Is there an advertisement of artistic jewelry to be found, of paintings or statuary, of engravings or etchings, architects, engineers or surveyors? Is there anything outside of the realm of the commonplace and the cheap, claptrap devices of modern life to be seen in these average program advertisements? Certainly not. Henceforth it will be equivalent to an acknowledgment of poverty of resource to be found in those so called mediums, and the step taken by Hardman, Peck & Co. will not be without imitation on the part of other piano manufacturers.

There is another feature of this program advertising to which we desire to call attention, and that is the exorbitant prices asked. If the representations made by the advertising agents of these programs in New York, Boston, Chicago, Philadelphia, Cincinnati and other cities were true, every theatrical manager would, by this time, be a millionaire, whereas the attendance at most theatres consists of the poorer people who use the galleries and who never can purchase pianos, and the chronic deadheads who could not get credit, and these elements do not help to enrich managers. The great paying public only at rare times patronizes the theatre constantly; and does any intelligent piano manufacturer pretend to say that this public must be appealed to through a program advertisement? Such people are newspaper readers, and after they have once read the cast of a program they put it aside, usually disgusted with its advertising features, and disgusted for the best of reasons, too. A piano manufacturer sinks in the estimation of this class of people the moment they notice his name in one of these programs. As we said before, it is an evidence of poor judgment and poverty of resources. The circulation is always overestimated by tens of thousands, and in this estimate we must not forget to include the number of strangers who visit theatres and to whom local advertising has no value whatsoever.

Neumann's Plan.

In juxtaposition to these commonplace theatre programs, a plan has been devised and for several years operated by Mr. F. Wight Neumann, a musical manager of Chicago, that merits attention, if not for its practical usefulness, at least for its redundant and fulgent benefit that comes to its projector by reason of its thorough originality and the true judgment of human nature applied in its practical management.

The Star Lecture Course, Chicago (incorporated, it says), is represented by Mr. F. Wight Neumann as manager. What this Star Lecture Course (incorporated) really is is no one's business so long as Mr. Neumann remains manager, and we verily believe

that when he ceases to be its manager the Star Lecture Course (incorporated) will, of course, cease in its courses.

As an example of the unique method applied by Mr. Neumann to disseminate information among the better class of people in Chicago, we can instance one of his latest schemes, which appears to have given the same general, universal satisfaction to his patrons, and therefore necessarily to himself, that usually characterizes his system.

Under the direction of the phantom board of directors of the Star Lecture Course (of course incorporated), Manager Francis Wight Neumann some time ago engaged A. Conan Doyle (originally alluded to by him as Canon Doyle) to lecture in Chicago on Friday evening of October 26 at Central Music Hall. The author of the "Sherlock Holmes" detective series was well known among those people of Chicago whose limited occupations had given them time to dabble in the contemporaneous literature of the day; but, as Manager Frederick Wight Neumann shrewdly apprehended, a large number of Chicagoans who had been too busy to bother with the present transition movement and therefore had not gone as thoroughly through Doyle as through Hoyle, should become acquainted sufficiently with Conan to make them curious to hear him, he issued forth one of his elaborate brochures, a 36 page book, handsomely illustrated with the exception of Doyle's picture, which looks like a cross between John L. Sullivan and a leg of mutton.

Now the book of Manager Fritz Wight Neumann is not one of these ordinary theatre programs, but a neat pamphlet, which can be mailed to people if one has the inclination and the facilities to do so, and can also be left in the hall for distribution on the evening of the lecture or entertainment.

In looking through this last one, now under discussion, we find that Manager Neumann succeeded in securing the advertisements of the following Chicago music trade firms in the 36 page book, most of them with pages:

Lyon & Healy.
W. W. Kimball Company.
New England Piano Company.
Chickering & Sons.
Chicago Cottage Organ Company.
Emerson Piano Company.
Steger & Co.
Estey & Camp.
Lyon, Potter & Co.
Bradbury Piano House (F. G. Smith).
Pease Piano Company.
Clayton F. Summy.

Making twelve firms in the trade occupying about eleven pages of advertising. About five pages are consumed by railroad advertisements and three or four miscellaneous pages make a total of say twenty pages of advertising, and a handsome aggregation it makes. The piano and miscellaneous firms, making about fifteen, pay from \$20 to \$50 each a page, according to the momentary condition of the piano man's liver at the time Manager Neumann calls. There can be no fixed price for such a medium without a fixed circulation, and it is in that respect similar to the small music papers, which also accept any price to get an advertisement. From the railroad companies Mr. Neumann gets the passes which he requires in the extensive business of handling the musical artists and lecturers engaged by the Star Lecture Course (incorporated).

Now, let us average the 15 regular pages of advertising at \$35, and Manager Neumann derives \$525 out of such a pamphlet every time he can induce a lecturer or an artist to come to Chicago to perform under the auspices of the Star Lecture Of Course (incorporated).

Some of the firms request us to investigate the circulation of Manager Neumann's pamphlet, but that is not our affair. He has no office facilities for distributing these pamphlets, no matter how many he prints, but there is considerable disparity on this subject, for with one firm Manager Neumann is said to claim 5,000, with another 10,000, and with a third 20,000, and yet, like unto a little music paper, it cannot be seen or known how he can distribute 5,000.

Let us see any how; we might as well calculate a few moments:

5,000—36 page Conan Doyle brochures.....	\$100
10,000— " " " "	150
20,000— " " " "	240

Even if Manager Neumann does not go to the extent of distributing more than 5,000 of the pamphlets it will not bankrupt him, according to these figures, and his excellent business, so self-evidently beneficial to those who are in it, will of necessity continue to

prosper. It is about as profitable as the usual nasty theatre program advertising racket, in which men have made fortunes, but it is elevated and dignified, and can be made to reach a dignified stratum of society. Besides this it brings people to Chicago to adorn the public platform who otherwise could not come because of the financial risk engendered, which is now partially guaranteed by the original pamphlet scheme of Manager Neumann.

It is at the special request of a number of Chicago music trade firms that we explain the Neumann system, in order to have it adopted in other large cities, and particularly in New York, where it would be an improvement on the common, ordinary and vapid theatre program. But Manager Neumann, who is a mighty shrewd man, may have secured a copyright privilege on this system, and if so the case of New York would be hopeless unless he could be prevailed upon to lay aside his prejudices and give the languishing New York music trade a kick at his pamphlet.

THE Hazelton pianos are so well made and so widely known that dealers handling them as leaders get good substantial prices. That's what makes a man feel good when he closes his year's business with a splendid balance on the right side of the ledger.

THE factory of the Story & Clark Organ Company, Chicago, is simply congested with the enormous amount of material and stock in course of construction. There are some 4,000 organs in the various stages of work and every nerve is strained to push the goods through the departments to fill American and European orders.

IF a musician wants an action that can be regulated to the extreme of delicacy—that will respond to his every demand, that is perfectly satisfactory in every respect—the Schwander action is what he generally demands in his piano. William Tonk & Brother, agents in the United States and Canada, say that they are doing the largest business with Schwander action that they have ever done since they have obtained the control of it.

PIANO made in a town of Connecticut has in a very short time achieved distinction as a seller. Dealers all over the country have learned this through the energetic work of the commercial head of the house. The men making this piano have the talents requisite for the manufacture of it, and the men placing it in agents' hands possess peculiar qualifications for their department. It is a splendid combination that concern of Keller Brothers & Blight.

THERE are many manufacturers and dealers in New York who remember the time when outside work was not indulged in by piano men, but was despised. Pianos in times gone by were luxuries, and as the supply was greater than the demand the competition of men who drummed trade on the outside was not felt. This is now changed, and every season marks a distinct advance in the amount of outside work done by men hired for that purpose. Good men for this work are scarce and their worth is not as yet recognized at its full value. The future will show them among the most valuable of men. With the increase in number of factories there has not been a proportionate increase in the demand for pianos; therefore outside work is necessary, and is not despised to-day. It is productive of results, and that is what counts.

Musician affirm that no piano is satisfactory unless the "feel" of the Action is in harmony with their technical requirements. The Roth & Engelhardt Actions made at St. Johnsburg, N. Y., "feel" right and are thoroughly satisfactory to the artistic sense of a musician.

LAST EDITION.

The Latest From Bent.

(Special News Dispatch.)

EDITORS THE MUSICAL COURIER:

CHICAGO, ILL., NOV. 20.—ALL PERSONS ARE HEREBY NOTIFIED THAT THE SO-CALLED "ORCHESTRAL ATTACHMENT" CONTAINED IN THE "CROWN" PIANOS MANUFACTURED BY GEO. P. BENT, OF CHICAGO, IS NOT AN INFRINGEMENT OF LETTERS PATENT OF THE UNITED STATES, NO. 515,426, DATED FEBRUARY 27, 1894, NOR OF ANY OTHER PATENT, BUT IS FULLY COVERED BY MY OWN PATENTS AND BY OTHER PATENTS OF MY OWN WHICH ARE NOW PENDING IN THE UNITED STATES, CANADA, ENGLAND, FRANCE, GERMANY, &c. YOU ARE FURTHER NOTIFIED THAT UNDER THE LAW ANY PERSON WHO MAKES, SELLS OR USES SUCH A PIANO IS NOT AN INFRINGER AND IS NOT LIABLE TO PROSECUTION AS SUCH. IN ORDER TO PROTECT MY RIGHTS IN THE MATTER, I AM READY, WILLING AND ABLE TO DEFEND ANY SUITS WHICH MAY BE BEGUN BY ANY PERSON OR PERSONS, FIRM OR CORPORATION AGAINST ME OR ANYONE ELSE BY REASON OF THE MAKING, SELLING OR USING OF MY "CROWN" PIANO, OR ANY OF ITS PATENTED ATTACHMENTS.

IF THE RIGHT TO MAKE, OR THE GOODS TO SELL OR USE, ARE BOUGHT FROM ME DIRECTLY OR INDIRECTLY, I AM READY, WILLING, AND ABLE TO DEFEND ANY PROSECUTIONS FOR INFRINGEMENT, IF ANY SUCH ARE MADE AGAINST THE MANY BUYERS OF THE "CROWN" PIANO, WITH ITS PATENTED ORCHESTRAL ATTACHMENT AND PRACTICE CLAVIER, AND WHICH IS RADICALLY DIFFERENT FROM AND TOTALLY UNLIKE ANY OTHER INVENTION BOTH IN THE CONSTRUCTION AND IN VARIETY OF CHARMINGLY BEAUTIFUL EFFECTS PRODUCED. MY PATENTS COVER A DEVICE WHICH NOT ONLY IMITATES A MANDOLIN, BUT ALSO A HARP, ZITHER, GUITAR, BANJO, MUSIC BOX, BAGPIPE, AND BESIDES ALL THAT GIVES THE MOST PERFECT, AND, IN FACT, THE ONLY PERFECT PRACTICE CLAVIER YET INVENTED. YOURS FOR THE WAR IF PEACE IS BROKEN,

GEO. P. BENT.

Later.

(Special News Dispatch.)

EDITORS THE MUSICAL COURIER:

CHICAGO, ILL., NOV. 20.—WAR DECLARED! IT'S FIGHT TO FINISH. ASSURE ALL I WILL PROTECT AND DEFEND AGAINST ANY ASSAULT. MY PATENTS ARE GOOD AND STRONG. "CROWN" CUSTOMERS NEED FEAR NOTHING, NOR ANYONE. SIMPLY SAW WOOD. AM STAYER FROM STAYVILLE AND FIGHTER FROM FIGHTERBURG.

GEO. P. BENT.

A Benedict at Eleven.

M. R. A. L. EBBELS, the well-known traveler for Alfred Dolge & Son, will be married to-day at 11 o'clock to Miss Grace A. Wolfe at the home of her parents in Philadelphia. Mr. and Mr. Ebbels will pass their honeymoon in the East.

James Campion Assigns.

JAMES CAMPION, manufacturer of piano cases, at 135th street and Southern Boulevard, made an assignment Monday last to Thomas F. Byrne.

Mr. Campion has been in business about three years, and succeeded Campion & Dagle October 2 last.

—J. F. Barrows, the music dealer, is the inventor of a piano truck and organ cart, the practicability of which has been demonstrated. As yet he has not yet found a Saginaw manufacturer to take hold of the truck business, and as the demand is growing it is likely that an outside concern will take it.—Saginaw (Mich.) "Herald."

THE Smith & Nixon piano has been taken for Boston by Chandler W. Smith.

CRAWFORD, EBERSOLE & SMITH (Smith & Nixon), of Cincinnati, have taken the Mason & Hamlin piano and the first shipment of instruments is now en route. The firm has been handling the Mason & Hamlin organs with unusual success.

A NEW style A. B. Chase piano will soon be on exhibition at the warerooms of Mr. Geo. W. Herbert, 10 East Seventeenth street, New York. During the summer this new style was planned, and Mr. Calvin Whitney prophesies it will become a favorite. Upon its arrival in New York this style of A. B. Chase piano will receive further mention in these columns. Business with the A. B. Chase Company is especially good in this city.

STRAUCH BROTHERS are busy in all of their departments. This concern has been doing a splendid business ever since last September. During the summer they perfected their plant, and now that the fall has been so good to them they are thankful for the enlarged space at their command. It is a progressive house, that of Strauch, and although it has accomplished much in the past, the future outlook indicates still greater things.

IT is wonderful how the autoharp has caught the fancy of the general public. Within a few years this instrument has advanced from a toy to a recognized instrument of the orchestra, as is proved by its being used in the Academy of Music, New York, concerts, given under the direction of Mr. Victor Herbert. It has attracted the attention of no less a composer than Xaver Scharwenka, who has composed special music for it. This progress is due to the great trade handling by Alfred Dolge & Son, who are the general selling agents. A great future is before the autoharp, and it certainly will achieve it.

In Town.

MONG the members of the trade who visited A New York the past week, and among those who called at the offices of THE MUSICAL COURIER, were:

E. N. Kimball, Hallet & Davis Company, Boston, Mass.
C. F. Howes, Hallet & Davis Company, Boston, Mass.
R. W. Blake, the Sterling Company, Derby, Conn.
J. W. Reed, A. Reed & Sons, Chicago, Ill.
R. W. Cross, R. W. Cross & Co., Chicago, Ill.
J. S. Gray, Boardman & Gray, Albany, N. Y.
E. F. Droop, E. F. Droop & Sons, Washington, D. C.
Chandler W. Smith, Boston, Mass.
G. L. Doud, Monmouth, Me.
E. Vossler, Lebanon, N. J.
A. Ross, Allegheny, Pa.
W. H. Durnell, Long Branch, N. J.
A. J. Mason, Mason & Risch Vocalion Company, Worcester, Mass.
W. G. Fischer, Philadelphia.
H. A. Curtis, Curtis & French, Red Bank, N. J.
W. H. Keller, Easton, Pa.
C. R. Cressy, Cressy, Jones & Allen, Portland, Me.
C. A. Gould, Estey Organ Company, Boston, Mass.
T. E. Stagg, T. G. Burton & Co., Richmond, Va.
J. N. Guernsey, Scranton, Pa.
C. H. W. Foster, Chickering & Sons, Boston, Mass.
Geo. H. Chickering & Sons, Boston, Mass.
George Ambuhl, Chickering & Sons, Chicago, Ill.
E. Ambuhl, Chickering & Sons, Boston, Mass.
G. W. Tewksbury, Chicago Cottage Organ Company, Chicago, Ill.

Two Mehlins Testimonials.

HOUSTON, Tex., November 8, 1894.
MY DEAR MR. GRUNEWALD—I wish to thank you for the use of the beautiful Mehlins grand piano used at the concert last evening. It is one of the best toned instruments we have used this season.

Believe me, sincerely yours,

ELLEN BEACH YAW.

HOUSTON, Tex., November 8, 1894.

DEAR SIR—It is always pleasure to meet a new friend, and I take pleasure in thanking you for the satisfaction you have given Miss Yaw and myself in furnishing us a most charming grand and upright Mehlins piano for concert and private use.

We have been surprised at the brilliancy of tone, the fluency of action, and, in short, the variety of good qualities possessed by this young piano, and consider that the instrument used at the concert will compare favorably with the oldest and best established instruments. With much gratitude for your many courtesies, believe me,

GEORGIELLA LAY,

Pianist for Ellen Beach Yaw Concert Company.

NOTICE.

THERE is no basis whatever for the statement published in a music trade paper of last time to the effect that a key trust has been established, or is about to be formed.

ANOTHER PURCHASE.

WE have received the following dispatch from our Mr. Stevens, who was in Pittsburg on Monday last:

"Smith & Nixon have purchased the business of Zebina Smith, of Erie, Pa., the future control of it passing into the hands of Crawford & Cox, the Pittsburg associates of Smith & Nixon."

Weser Brothers' Latest.

THE inventive faculty of Weser Brothers showed itself this week when that concern finished their combination lock pedal. For a long time they have been working on a muffler that would be satisfactory to a musician. Their perfected combination lock pedal is now offered as free from the defects in mufflers. You depress the centre or muffler pedal, and it locks or fails to, according to the way you press the toe of your foot on a button projecting through the pedal.

When the muffler is down you can use either of the other pedals without unlocking the muffler pedal or you can unlock it instantly from either, depending on the amount of depression you give the pedals. You have to depress the pedal all the way down to unlock the muffler. As there is a point above this to which one naturally depresses the pedal, unless one wishes to unlock the muffler pedal the last depression is not naturally given, as it requires a slight extra exertion.

Several novel effects can be obtained, among them being a splendid crescendo commencing from the locked muffler and depressed piano pedal, and gradually working up, releasing the muffler and finaling with the forte pedal depressed.

The Smith Assignment.

THE assignment of M. L. Smith, at Roanoke, Va., reported last week was caused by his landlord, who, when back rent could not be obtained promptly, sued for it, as well as the amount due on the lease up to its termination next May.

Geo. Steck & Co. recovered their pianos, which were merely consigned to Smith, and sold them to the Hobbies Music House, which is now their Roanoke agent. It is probable that Mr. Smith will adjust the difficulty and go ahead. Certainly the apparent assets are enough to cover all liabilities. Mr. Smith has always borne a good business reputation.

LATER.—A dispatch, later than the above, received after the publication of our first edition, states that Mr. Smith is a fugitive from justice, it being alleged that he has embezzled money belonging to the Everett Piano Company and George Steck & Co.

This information was received too late for verification in this issue.

—Herman Stahl will shortly open a music store in Salem, Ohio.

—John B. Bagwell, an old piano man, died November 7 at his home in Hamilton, Ont.

—B. G. Ling is a new music dealer in Salem, N. Y. He was formerly of Rutland, Vt.

—Mr. J. D. Pease, of the Pease Piano Company, was in Washington, D. C., last week.

—Mr. A. G. Wigand, representing Jack Haynes, is preparing for and will go on a Southern trip this week.

—Mr. G. L. Dand, of Monmouth, Me., was in New York this week in search of a good medium price piano.

—Mr. H. L. Hunt, formerly with Wm. Pond & Co., is now with C. H. Ditson & Co., in the small goods department.

—Oesinger & Butler, mouth organ manufacturers, of Greenfield, Mass., contemplate the removal of their plant to Chicago.

—Bartlett Brothers will shortly commence the construction of a fine business block at Spring and Seventh streets, in Los Angeles, Cal.

—Mr. O. W. Lane, of Gloucester, Mass., represents the Merrill, Haileton and Kellar Brothers pianos. He is not only a dealer, but is a music publisher and a composer of popular songs. One of his latest, "Sweetheart, Be Mine," is being sung with great success by Mr. Kammerlee.

—W. S. Stratton, N. L. Stratton and E. G. Lindholm have filed articles of incorporation of the W. S. Stratton Company. The new company will succeed to the music business of W. S. Stratton at 319 Douglas street. On the failure of the W. S. Stratton Music Company a short time ago a new company was organized under the same name to carry on the old business. W. S. Stratton, the manager of the first company, was an officer in the new one, but left it later to engage in business for himself. He has finally incorporated his new establishment, which is capitalized at \$25,000.—Sioux City (Ia.) "Tribune."

The Chicago Trade Dinner.

A LARGE number of members of the Chicago Music Trade Association were present at the twelfth banquet of the association last Saturday night, in the beautiful banquet hall of the Auditorium Hotel. At the hour appointed President E. V. Church invited the members and guests to the table, which was handsomely decorated with roses, chrysanthemums, carnations and ferns. A group of large palms stood in the centre of the horseshoe which the table formed. Tomaso's Mandolin Orchestra played during the banquet. The menu was:

Blue Points.....	À la Music Trade
Purée de Faisan.....	À la Prices
Celery.....	Radishes.....
Tronçon de Salmon.....	Olives.....
Potatoes Sarah.....	À la Ziegfeld
Roulade of Lamb.....	Asparagus Tips, Au Beurre.....
Sweetbreads en Croustade.....	À la Matthews
French Peas.....	À la Seeböck
Punch.....	À la Sherwood
Quail, Stuffed, with Chestnuts.....	À la Liebling
Lettuce Salad.....	
Pudding Renaissance.....	À la Wilde
Jelly Dantick.	
Brie and Roquefort.	
Cake.	Coffee.
	Fruit.

When the last course had been finished the president arose and said that when he accepted the office it was distinctly with the understanding that he could not make a speech, but that he would, however, say a few words. He congratulated the members upon the bright business prospect now before the country. He said that amid the many reforms now being agitated, especially in Chicago, that of public gambling was one of the most prominent, and he was happy to be able to say positively that, so far as the music trade was concerned, the reform was complete. He spoke of several prominent Eastern members of the trade who were to have been present, but for various reasons were compelled to remain away.

Mr. Church referred feelingly to the death of John A. Newman. I. N. Camp and Henry Reed were appointed a committee to draft resolutions of condolence.

I. N. Camp made a short address on the evils of ballot box frauds and appealed to the members for subscriptions to aid the Civic Federation in its attempt to punish criminals guilty of such crimes. He was ably seconded by Mr. Conway, who gave a detailed account of the work of the federation. After the two speeches \$650 was subscribed.

Mr. Church then introduced Ex-Gov. Levi K. Fuller, of Vermont. After the applause which greeted him had subsided Colonel Fuller said :

Ex-Gov. Levi K. Fuller's Speech.

MR. PRESIDENT AND GENTLEMEN OF THE MUSIC TRADE ASSOCIATION OF CHICAGO—I am deeply sensible of the honor which you do me in bidding me to a place at your board to-night. As I look down this long line and gaze into these faces radiant with honesty, industry, benevolence, frugality and contented poverty I am puzzled to know why you desire to hear from me, as I can readily see that there are orators here almost as numerous as the stops on a tri-reed organ with sub-bass and double coupler, and I realize that I have little in my head but a cold.

This occasion brings visibly to my mind a somewhat similar scene some years since, upon my introduction to the trade of your city, when men prominent in the trade gathered around a similar board, and I had an opportunity to learn of the spirit that actuated the different houses there represented and came to realize somewhat of the liberal mindedness that existed, although I discovered their intense stubbornness regarding the one price system and sharp competition in trade and commerce. I realized how large hearted they all were, and fully appreciated the splendid exhibition of the largest freedom, of perfect good fellowship and kindly expression one toward another, and therefore I can say most sincerely that I am glad to be with the gentlemen who are assembled here. Good company, genial spirit and a cordial welcome—what more could anyone wish with these to enter into the spirit of friendship and good fellowship which sits about this board?

I confess to some surprise at the arrangement for the banquet provided here, as I was led to suppose that the dinner would be served without plates; for in walking down State street to-day I saw a sign in a showcase which said that everybody in Chicago who was anybody should use teeth without plates. I supposed this was a new Chicago idea. But plates or no plates it is a good thing, amid the mad rush of Metropolitan life, to meet together and put our legs under the dinner table and put ourselves outside the dinner itself.

A profound American philosopher said: "If a wise man should appear in our midst he would create in those who converse with him a new consciousness of wealth by opening their eyes to unobserved advantages—the rich would see their mistakes, and the poor their resources." Gathered as we are to-night about this festive board, our contact, in the language of this American philosopher, should serve not only to increase the spirit of fellowship, but also to open our eyes to "some unobserved advantages." Please do not understand me as saying that I am the wise man who appears among you with eye-openers. I feel rather as the Israelite did who called his creditors together and offered them in settlement his note for 10 per cent. on their claim, payable in four months. His brother, who was one of the largest creditors, rather objected, when the debtor took him aside and said: "Don't make any objection, and I will make you a preferred creditor." The proposal being accepted, his preferred brother said to him a few days afterward: "Well, I would like vat is coming to me." "Oh," said the brother, "you won't get anything; dey won't any ov dem get anything." "But," said he, "I thought I vaa a preferred creditor." "So you are," said the brother; "dose notes vall not be paid ven dey come due, but it vall take dem oder follows four months to find dot out; but you are a preferred creditor, so I tell you about it now."

This custom of members of the same trade coming together as we do to-night is not one of recent origin. Four hundred years ago in Europe social confraternities, called guilds, in which business combinations originated, meant simply feasts, and out of these banquets came the idea that men who could eat together could work together. Out of such gatherings have largely come the development of those principles and feelings that have been of mutual benefit.

The reputation of Chicago for large undertakings and generous hospitality in all things found its culmination in the great fair of a year ago, when all nations were laid under contribution to that spirit of modern enterprise that has made Chicago phenomenal among the cities of the world, and while you did yourselves proud, none there were who made larger contributions, in money, toil or talents, than did the members of the guild here represented to-night.

Business in the past few months has hardly been prosperous enough to authorize us in our gathering to-night to sound the praises of the latest invention of the quadruple string piano, and beat the big bass drum of our hopes concerning the repeal of the income tax. The business world, as well as the world of labor, has had a very sober side to it for some time past. Industries have been depressed, capital has been shy and uninvested, trade has been at a standstill, labor has been uneasy from lack of employment; while in different parts of the country has been heard the tramp, tramp, tramp of idle men on their march to the Nation's Capitol. This condition has disturbed the social order, which has no greater fear than idleness, for idleness makes honest men bitter and wicked men bold. It sows the seeds of new social heresies and reaps the harvest of those already sown. The expected radical changes in tariff legislation brought new embarrassments to the industries of the country. But on Tuesday of last week the country woke up to the fact that the changes are to be less radical and sweeping than were at first expected, and with a fair prospect that in time they may disappear altogether, and we may reasonably hope that we shall soon witness a return of prosperity which, by a fixed law of trade enacted last Tuesday week, will be greatly assisted and augmented by the late prevailing and long continued dullness.

I know the pleasant and inspiring fancy that we are just entering upon a new era of progress and prosperity is liable to be a common error. Like Lowell's "Spirit of the Age," our new era may be a delusion, impressing us only with its imposing capitals, and yet in spite of this warning of authority and experience, I venture the prophecy that we are on the eve of a period of social and industrial prosperity which will constitute the years just ahead of us as important in the economic and industrial development of our country. During this period we must, however, beware of attempting too much. Abraham Lincoln was once asked what should be the proportionate length of the legs to the body. "Well," he replied, "I have given the matter considerable thought, and have arrived at the conclusion that they should be just long enough to reach the ground;" and that ought to be our standard. It is when we assume too much and pine like the sick man in the balloon for the earth, that we make our great mistakes. We take a just pride in the matchless growth of our country during the last half century. Its marvelous development of wealth, population and business enterprise it has had no rival in the history of the world. Our country is still comparatively unsettled, our resources are only partially developed, and our possibilities for industry, for happiness and for homes are incalculable. We have as yet only scattered the seeds of prosperous commonwealths and great cities over the vast regions of the West and Northwest and the Pacific Slope, and upon the occasion of my late journey up and down that coast, the vastness of which, like an empire, appalled me in contemplation of its possibilities. The future will have its problems, and they will be as difficult of solution as any which have tested the wisdom of the past or the present. Every period has its own perils. They are the drastic processes by which slowly but surely the many sides of truth are solved. To meet and overcome them is the mission of progressive peoples. That they exist from time to time is evidence of the advancement of nations to a higher civilization, and so recently as well as magnificently illustrated in the march of modern Japan across the plains of ancient China.

Stagnation is decay, and communities and individuals are alike subject to the eternal law which compels motion, which must be either backward or forward. Nothing stands still but death. It is this movement that leads to the hot competition of our modern life, and with increasing prosperity the competition will grow hotter every day. It is this which will lead the rapid increase in every field of enterprise of those appliances which mercilessly dispense with the labor of human hands. It has been estimated that the inventions and discoveries of the past 50 years have themselves destroyed half of the world's accumulated capital and thrown out of employment half of its wage earners, the one being the property rendered valueless by new avenues of commerce, superior methods of machinery, or the discovery of cheaper or better materials in manufacture; and the other, the workers thereby displaced and compelled to readjust their relations to physical or mental labor. The victims of this merciful march of the marvelous period may well long for "the good old times." The swiftly moving procession has left them with impaired fortunes or obsolete vocations. Steam or electricity, inventive genius and discovery have added to wealth and opportunity a thousandfold more than they have destroyed; but the rapidity of the revolution has thrown out of gear the order and arrangement adjusted by centuries of trial and have produced in the minds of many an eager longing for stability, that they may not be swallowed up in the eddies and whirlpools formed by this restless spirit of enterprise.

With all the croaking of the pessimists, the most magnificent development and display of our business enterprises are yet to be seen. The American music trade has before it the period of its greatest activity and largest prosperity, but,

Mr. President and Gentlemen of the Chicago Association, I must not linger. Permit me to return my most sincere thanks for the courtesies extended upon this delightful occasion, and, as the last words that I leave with you, wish each of the gentlemen present here to-night a large share in the golden days that are to come, as well as in that

"Happy time, when music bound in one
Those kindred souls that ne'er were out of tune."

Geo. J. Armstrong, who followed Mr. Fuller, spoke upon the characteristics of the East and the West. He referred in a clever and interesting way to the peculiarities of Boston, New York and Chicago.

At the close of Mr. Armstrong's address, President Church invited impromptu speeches of three minutes' duration on any subject.

Will Bush used his in telling stories. Geo. P. Bent spoke on politics. E. S. Conway's remarks were on the growth of Chicago. Col. Fuller said a few words upon the desirability of brotherhood and friendship. W. S. B. Matthews quoted from Schopenhauer, and F. Wight Newman, Henry

Reed, W. H. Sherwood and Platt P. Gibbs made short speeches.

It was resolved to give two banquets each year in the future. The committee on resolutions reported, expressing regret for the loss of Mr. Newman, and offering sympathy to his widow. Among those present were:

E. V. Church, E. H. Story, Melville Clark, A. M. Wright, Louis Dederick, George P. Bent, Charles W. Newman, A. N. Sweetland, Charles F. Thompson, E. S. Conway, E. B. Bartlett, F. W. Newman, C. C. Dunbar, W. S. B. Matthews, W. C. Howland, A. Lorenson, E. M. Eastman, George T. Link, A. H. Rintelman, G. L. Reimann, W. H. Sherwood, C. S. Brainard, H. F. Chandler, W. F. Albright, C. H. MacDonald, C. H. Compton, H. N. Lay, Cari Hause, E. A. Saalfield, J. F. Conover, C. C. Russell, G. K. Morehouse, Richard Bauer, Max Tonk, F. G. Thearle, Jr., J. M. Hawkhurst, Geo. Taylor, Leander Fisher, I. N. Camp, O. H. Nichols, H. J. Strong, H. D. French, R. K. Maynard, J. O. Twitchell, W. H. Mosby, G. H. Martin, Platt Gibbs, D. R. Bowley, J. W. Northrop, W. L. Bush, J. S. Rogers, J. L. Mahan, R. S. Howard, H. A. Wolff, A. L. Jepson, Henry Reed, Henry Drummond, F. W. Teeple, James Pickens, H. Leonard, Mr. Stembach, Levi K. Fuller, F. C. Smith, Mr. Daniels, L. H. Clement, Walton Perkins, Geo. B. Armstrong, Mr. Frölich, John Hall.

Packard.

THE Fort Wayne Organ Company have issued an interesting brochure regarding their "Grand Combination Organ." There is a demand for large organs of this description, and the pushing given to the Packard organ by the Fort Wayne Organ Company cannot help but bring results—big results, too. In this brochure the company describes how it got such results of tone as characterize the Packard organ. We reproduce the well written description:

Packard Patent Grand Organ Combination.

These grand instruments are constructed on an entirely new principle, the discovery of which enables us to gain power which has never before been obtained from reeds; also a pipe quality of tone remarkable in its distinctness. The variety of combinations is equal to that of large pipe organs. In the construction of this organ simplicity was our aim, and we have succeeded in producing an instrument that is simple, easy working and most durable. Practically, nothing to get out of order.

With all these qualities it is most admirably adapted to churches, chapels, halls, lodge rooms, as well as parlors. On the following pages we give illustrations of two of our plainer styles of cases and the specifications of both single and two manual. We also give the expressions of some of the most noted musicians in the country, all of whom have heard and played upon them.

How We Have Accomplished These Wonderful Results.

I. We have given to each individual reed a direct and independent opening into the wind chest, thereby overcoming the confusion of sounds which is consequent upon conducting several tones through one channel, as has been done heretofore in combination organs. Hence we preserve that individuality of each tone, and thereby build up the powerful combination that has been a surprise to every artist who has played upon it.

II. The reed cells are placed one above the other above the keyboard. We construct of thin lumber a wind chest, or resonant chamber, upright and entirely free from the case, back of the reeds to that of large pipe organs. In the construction of this organ simplicity was our aim, and we have succeeded in producing an instrument that is simple, easy working and most durable.

III. The principle of the construction of our action is just the reverse from the old way. The mutes are inside the wind chest and the valve outside over the reed cell. Thus, by creating a vacuum in the cell and about the reed, when you open the valve with the key you produce a percussion of tone which is remarkable in its quickness.

IV. We guarantee that these organs have as much power and twice the variety that can be got from a pipe organ costing double what we sell these for. Pipe organs need frequent tuning; these never do. Every organ warranted for five years.

Brown, Horton & Co.

HERE is the personnel of the new piano manufacturing concern of Brown, Horton & Co., at Bucyrus, Ohio:

Mr. J. T. Brown, who has been in the trade as dealer and manufacturer 28 years, and who was the organizer of the Edna Organ Company at Monroeville. He is a practical man.

M. B. J. Horton, who has been in piano factories twelve years, and possesses a knowledge of every branch of piano manufacture.

Mr. E. L. Stiefel is the business man of the concern, and is a man of experience.

The company will manufacture a piano containing many new features of construction, and they state that no expense will be spared to make a good piano.

The Central Labor Federation is trying to secure harmony between the United and International Piano Makers' unions. A meeting for that purpose will be held Thursday of next week at 1551 Second avenue.

A suit to recover \$5,000 damages brought by David H. Chase, a musical instrument repairer at 446 Quincy street, Brooklyn, against Charles H. Davis, of 662 DeKalb avenue, was called for hearing in the City Court last week. Chase says that in May of 1891 the defendant left him for repairs a violin. He alleges that later Davis sold him the instrument, and afterward had him arrested on a charge of stealing it. He was discharged by Justice Connolly.

The charge of stealing piano preferred by David Best, of the Mendelsohn Piano Company, against Mrs. Mary A. Wills, was dismissed by Magistrate Denison yesterday, on the ground that the case had been brought up in the wrong court. Mrs. Wills bought a \$365 piano from the complainant and had paid \$343 on it and was continuing her payments, when she was arrested because she had shipped the instrument out of the city. An action for false arrest may be taken by the defendant.—Toronto "Empire."

THE C. F. THEODORE STEINWAY WILL CASE.

Judge Ingraham Holds That Four Sections of it are Void—The Amount Involved Over \$1,000,000.

A DECISION was handed down November 16 by Judge Ingraham in the suit brought by Henry W. T. Steinway against William, Chas. H. and Frederick T. Steinway and Henry Ziegler, the trustees under the estate of his uncle, C. F. Theodore Steinway, to set aside a trust created by the testator of 4,000 shares of the stock of the Steinway & Sons Corporation, valued at over \$1,000,000, which was left by the testator to the trustees to be divided January 1, 1904, as follows:

One thousand shares to the five children of testator's deceased sister, Mrs. Wilhelmine Candidus.

One thousand shares to the four children of testator's sister, Mrs. Dorette Ziegler.

One thousand shares to the three sons of testator's deceased brother, Charles Steinway, viz., Henry W. T. Steinway (the plaintiff), Chas. H. Steinway and Fredk. T. Steinway.

One thousand shares to testator's brother, William Steinway, or, in case of his death before January 1, 1904, to his children.

After bequeathing a large number of legacies, including said 4,000 shares, all the rest of the large estate was bequeathed to the following residuary legatees, viz.:

One-third to William Steinway.

One-third to Mrs. Dorette Ziegler.

One-ninth each to Henry W. T., Charles H. and Frederick T. Steinway.

The plaintiff is therefore one of the residuary legatees to the extent of one-ninth, and sought to have the trust declared invalid on the ground that the absolute ownership of said personal property is suspended for more than two lives in being, and that such personal property would therefore pass to the residuary legatees in the proportion above stated.

In this contention the plaintiff is supported by the decision of the Court. Judge Ingraham says:

It is with reluctance that I have been forced to the conclusion that the scheme of the testator cannot be sustained. The intention of the testator is clear, and I think it is also clear that to carry into effect the intention would be to violate the one limitation which the law of the State imposes upon the disposition of personal property, and that is that the vesting of the absolute ownership of such property cannot be suspended for any longer period than two lives in being at the date of the instrument containing the limitations and conditions.

The testator died on March 26, 1889, and the stock was to be delivered to the persons named in the will on January 1, 1904. The period was not determined by the lives in being, but fixed at nineteen years. It would be equally valid for 1,900 years, which would be practically perpetual, and the only question to be decided is whether the absolute ownership of the stock is suspended until 1904.

I think, therefore, that trust was created by this clause of the will, and that the trust is void, because it suspends the absolute ownership of the property for a period not measured by two lives in being at the death of the testator.

The defendants urged that the plaintiff was estopped from such a suit because he had accepted legacies under the will, and agreed to the increase of the capital stock, and that he had given a receipt to the defendants, releasing them from any claims which he had.

Judge Ingraham says that the acts of the plaintiff in receiving legacies under the will and agreeing to the increase of the capital stock would undoubtedly estop him from questioning the validity of the increase, or the disposition that was made of the increased stock with his consent. It could not, however, operate to prevent him from claiming that the whole trust was void.

The trustees will immediately appeal from the decision of Judge Ingraham. The singular feature of this case is that Henry W. T. Steinway, the plaintiff, with a view of obtaining 110 shares of \$100 each of Steinway & Sons stock, in addition to the large bequests to him by the testator, in this action, seeks to deprive his own cousins of every dollar of the provisions made for them by their deceased uncle, C. F. Theodore Steinway, while plaintiff's brothers, Charles H. and Frederick T. Steinway, would derive equal benefits, and Mr. William Steinway and Mrs. Dorette Ziegler, who would each receive several hundred thousand dollars more, if the plaintiff should ultimately win his case, are fighting him tooth and nail to prevent their nieces and nephews from being totally disinherited by the action of the plaintiff.

A GREAT PROPERTY.

THE recent admission of Emil Ernst Gabler as an associate of the firm of Ernst Gabler & Brother brings to mind the great property left by his father, the founder of the firm:

ESTATE OF ERNST GABLER.

Executors: EMIL GABLER,
EDGAR WHITLOCK,
CARL BORNEMANN.

Will admitted to probate March 12, 1883.

Accounts of executors settled by order of Surrogate's Court on March 19, 1887, as to all matters except as to money invested in business of Ernst Gabler & Brother:

Assets per inventory filed June 20, 1883 (see inventory).....	\$573,910.50
Debts due the estate collected.....	155,684.26
Debts not collected, but believed to be collectible.....	12,625.98
Moneys received from real estate, rents, &c.....	47,049.22

Total..... \$780,219.96

Worthless stock..... \$9,692.12

Expenses of estate..... 15,590.36

Debts of decedent..... 25,100.62

Investment of estate in Ernst Gabler & Brothers..... 74,440.44

Last instalment paid firm..... 5,000.00

Loaned by executors to business..... 80,218.04

INVENTORY:

Furniture in 245 East 128th street..... \$125.00

Personal effects..... 200.00

Bonds and mortgages..... 118,600.00

Other bonds—United States railroad..... 104,555.00

Stocks..... 29,195.00

Cash on hand in factory..... 456.79

Cash on deposit in banks..... \$12,888.33

6,008.94

2,922.72

1,346.29

2,339.66

3,107.37

1,499.53

30,107.84

Interest in firm Ernst Gabler & Brother..... 74,440.44

Open ledger accounts considered good, \$48,243.27 at 80 per cent..... 38,594.61

Considered doubtful, \$630 at 85 per cent..... 220.50

Considered bad \$5,587.....

Consignment account considered good, \$55,507 at 70 per cent..... 35,354.90

Considered doubtful, \$21,942.52 at 40 per cent..... 8,777.00

Rental accounts considered good, \$65,586.65 at 75 per cent..... 49,189.99

Considered doubtful, \$1,377.92 at 15 per cent..... 206.68

Promissory notes or bills receivable, eight notes \$8,175.50 at 100 per cent..... 8,175.50

Bills receivable collectible, \$101,539.06 at 80 per cent..... 81,231.25

Non-collectible \$23,207.66.....

Horses and wagons \$505.....

Total..... \$573,910.50

It will be noticed that the rental receipts are nearly \$48,000, or \$12,000 a year, and as real estate is not a proper matter for the Surrogate to pass upon it is not included in the above. It can be readily estimated, however, and it shows how great this estate is.

The late Ernst Gabler was a most successful man, and his firm, under the management of Emil Gabler, has prospered remarkably since the death of the founder.

ALL RICHT!

IT is not a very difficult task to answer a letter such as the following, received a few days ago:

PORTSMOUTH, N. H., November 15, 1894.

Editors *The Musical Courier*:

I am a constant reader of your valuable weekly, and having had my attention called to the Jewett piano recently and noticing your "Notice to Dealers" in the last issue of *THE MUSICAL COURIER*, I wish to ask your candid opinion of the above named instrument.

Is it a piano that can be relied upon to give general satisfaction—of course considering the cost—for a term of years, and not prove a boomerang to the dealer who handles it?

Yours respectfully, H. P. MONTGOMERY,

Manager Montgomery's Music Store.

The Jewett piano is a legitimate instrument, manufactured by reliable people, who are aiming to give the trade a proper value for the money. It is, in fact, considerably better in tone and finish than many pianos placed in the same price-class with the Jewett.

Our "Notice to Dealers" referred to pianos sold at less than \$100; in fact at \$85 and \$75 and less; rotten, infamous apologies for the noble instrument called a piano, and sure to react upon those who make them, unless they get out of the business before the catastrophe comes, and absolutely sure to injure the dealers who are turning them loose upon the community.

From the ethical point of view these boxes are a pestilence in the musical life of the nation, and it requires a kind of quarantine, such as *THE MUSICAL COURIER* is establishing, to keep the disease from spreading.

TWO SINGERS.

SEVERAL weeks ago we published the news relating to the incorporation of the Singer Piano Company at Chicago. The capitalization is \$100,000 and beside the interests of Mr. J. V. Steger the following are the incorporators: Fred. B. Schuchardt, John Q. Grant and Fred. D. Bradford—all unknown quantities in the piano trade.

June 13, 1894, *THE MUSICAL COURIER* published the following regarding the priorly organized Singer Piano Company:

The Singer Piano Company, which has been organized under the laws of New Jersey with a capital stock of \$800,000, divided into 2,000 shares at a par value of \$10 a share, will manufacture and place upon the market Mr. Carl Brambach's inventions, among which is a patent key bottom and resonating sounding board.

The incorporators are Mr. Alfred Singer, owning 25 shares; Mr. Chas. W. Brambach, 25 shares; Mr. Arthur De Bussel, 25 shares, and Mr. Edwin V. Machette, 25 shares. It is said that \$50,000 will be paid in. A factory has been engaged in West Hoboken, N. J., and the new concern will immediately engage in manufacture. Mr. Chas. W. Brambach, it will be remembered, was in the Estey factory, where he showed much aptitude as an inventor. It is to bring his inventions forward that this company has been organized.

Who's who?

AGAINST THE PIANO TAX.

A PETITION addressed to the Prussian Minister of Finance, Dr. Miguel, and circulated over the signatures of the Committee of the Society of German Piano Makers, C. Bechstein, Julius Blüthner and Adolf Schiedmayer, sets forth the damage a piano tax would entail on the piano trade and the inconvenience occasioned thereby to the owners of instruments.

Mr. Bent's Protection.

THE following "Notice to the Trade and the Public" has just been issued by Mr. George P. Bent, of Chicago, the well-known manufacturer of the "Crown" pianos:

Notice to the Trade and the Public:

All persons are hereby notified that the "Crown" Orchestral Attachment and Practice Clavier, is fully covered by patents granted to me, and other patents on same are pending in the United States, Canada, England, France and Germany. These attachments do not infringe on any other patents and this is to guarantee full protection to any and all buyers, sellers and users of the "Crown" piano or its patented attachments.

Truly yours, (Signed) GEO. P. BENT.

The "Notice" was issued simultaneously with the following:

Warning.

PLECTRA-PHONE INFRINGEMENT.

All persons are hereby notified that the so-called "Orchestral Attachment" contained in the "Crown pianos" manufactured by Geo. P. Bent, of Chicago, Ill., is an infringement of Letters Patent of the United States, No. 515,426, granted to La Martine M. French and Charles Nalence, February 27, 1894, and known as the the "Plectra-Phone," now controlled by the Everett Piano Co., of Boston, Mass.

You are notified that under the law, any person who "makes, sells or uses" such a piano is an infringer and is liable to prosecution as such.

In order to protect our rights in this matter, we are about to begin suit against the manufacturers of said "Orchestral Attachment," and shall prosecute all infringers wherever found as we may be advised.

Yours truly, THE EVERETT PIANO CO., Sole Lessees of the "Plectra-Phone."

The real inventor of the Plectra-Phone (a simple device which by no means professes to cover the operations of Bent's Orchestral Attachment) is one Charles Nalence, a Polish piano maker and the name on the rail "Everett Plectra-Phone" is not within the proper scope of the agreement made between the company and Nalence, the inventor, and hence there exist difficulties in the inner operations of the parties to the contract made for the use of the Plectra-Phone. All this may result in a law suit which may nullify the contract existing between Nalence and the Everett Piano Company, and we would not be surprised to see Nalence issue just such a "Warning" against the Plectra-Phone as the Everett Piano Company has issued against Bent, but we also believe that the one will be as ineffective as the other.

—Sherman, Clay & Co., of San Francisco, Cal., have secured a five years' lease of the premises at Broadway and Thirteenth street, Oakland, Cal., and will establish a branch there.

20,000.

A. D. Coe's Opening
AT CLEVELAND.

A REMARKABLE phenomenon was witnessed in the city of Cleveland, Ohio, last Thursday, November 15. A new piano establishment was opened by an old-established piano man, and about 20,000 citizens of that great town visited the new store and piano parlors, making a constant stream of humanity from noon until near midnight. It was a most extraordinary sight and unheard of in the annals of the piano trade. It proved that Mr. A. D. Coe, the piano man referred to, is immensely popular and that he has now an enviable position in the mercantile community.

Although the old warerooms were amply large, the trade of A. D. Coe has gradually been developing until a congestion took place, and more room necessarily was required. For some years past he had been compelled to store many of his instruments, and it therefore became necessary finally to secure larger quarters.

Description.

For detailed descriptions of the new establishment and a history of Mr. Coe's career we submit the following from the Cleveland "Press":

In this connection it is well to remember that there has been few, if any, removals of business houses in Cleveland's history which will carry with it as much significance as will that which occurs to-day, in the opening of Mr. A. D. Coe's new piano warerooms and parlors, in the Permanent Block, 172 and 174 Euclid avenue, after weeks of the greatest care having been devoted to the details pertaining to the decorations and furnishings.

Although but nine years since Mr. Coe established his piano warerooms in Cleveland, his ambitious, progressive ideas and capabilities, together with selling only the best and most reliable pianos, have won for him an enviable reputation and a very large business. Some idea may be gathered of the magnitude of Mr. Coe's business when it is stated that the amount now due him from customers who have purchased on time is about \$200,000. He has branch houses in Youngstown, Alliance, Salem, Elyria, Norwalk and other points in Ohio; and as an indication of the class of people he does business with and the promptness with which they meet their obligations Mr. Coe has never been a borrower to the amount of \$5,000, although his transactions at both the Wick Banking and Trust Company and Marine Banking Company, where he does business, have been large. As this seems an opportune time, the "Press" takes pleasure in presenting a brief history of him and his piano houses, both old and new.

Arthur D. Coe was born in Kirtland, Ohio, in 1856. After leaving Kenyon College, at the age of 19, he became superintendent of the public schools at Mentor, Ohio. Not only was he a successful teacher, but was very proficient in music. During the year 1877 he became connected with the editorial department of the old "Herald" as musical critic, severing his connection with that paper to engage in professional piano tuning, which he followed until 1886, in this time building up a large and most substantial private tuning business. His judgment and aid in selecting pianos were considered of special value, and he was called upon so much for this purpose that he finally decided to engage in the sale of pianos, opening a piano wareroom at 426 Superior street, now Army and Navy Hall. This room his business soon outgrew, and in 1890 a larger and more commodious room was secured nearer the Public Square, in the City Hall Building, which he has continuously occupied until the present time. Although much cramped for room during the past two years, Mr. Coe could not see an opportunity to secure as desirable a room, favorably located, which would in every way be suitable to his needs; but with the completion of the new Permanent Block on Euclid avenue he saw his ideal room, and was not long in securing a lease on same for a long term of years. The new main wareroom is 132x25 feet, and a better appointed room would be hard to obtain anywhere. The ceilings and side walls are finished in a beautiful pink tint, well lighted by arc and incandescent electric lights. The walls are appropriately adorned with some exceptionally rare, expensive and very handsome steel engravings of musical subjects which could not be duplicated in the United States.

In this has been placed the largest number of strictly first-class pianos ever shown in a Cleveland piano wareroom, including such world-famed makes as the Steinway, Gildemeester & Kroeger, Kurtzmann, Smith & Nixon, Colby, &c., besides church and family organs of a high order, such as Mason & Hamlin, Estey and others.

A feature of Mr. Coe's new store will be separate piano parlors designed and arranged to show pianos privately, that customers may be able to judge the tone of the instruments just as they would be to place them in their own room at home; it having been found that where two or three pianos were at the same time being played in the main wareroom, which often occurs, it usually left the customer with little idea of the tone of the piano. These parlors are located on the second floor, and are easily accessible by both passenger and freight elevators, as well as stairs, so that customers will experience no inconvenience in reaching them.

There are two double and two single parlors, so arranged by means of folding doors as to be used singly or thrown together as one continuous room. In each parlor are exhibited three or four different makes of pianos, each one finished in rare and different woods, many with choice covers. Handsome Oriental rugs are used on the floors, while the walls are tastefully adorned with choice pictures,

which appear to be most appropriately selected for these parlors. Festooned at the folding doors are most exquisite fringed draperies. It is said that but one other piano house in the United States has piano parlors in connection with the wareroom, this being Messrs. Steinway & Sons, New York city.

The basement, which is of the same size as the main piano wareroom, 132x25, is a rarity of itself and cannot well be overlooked. The receiving and shipping rooms are located at the rear end of the basement, the repair room occupying the front portion, while a large area between the two is devoted to the storage of packing cases, the storing of packing cases being a feature which few houses in the United States have. During snowy or wet weather many piano houses cannot ship pianos, because they have no dry boxes. This difficulty will be entirely obviated at Mr. Coe's warerooms, shipping facilities being complete in all details. Mr. Coe's new rooms have already been visited by many prominent piano dealers and manufacturers of other cities, who have always pronounced them the most complete they ever saw. Something like 225 pianos have been received by Mr. Coe with which to stock his parlors and warerooms. No such stock, both as to quantity and quality, was ever shown in Northern Ohio.

* * *

The forces of Mr. Coe consist of the following people outside of a large office force: Robert L. Loud, manager retail department; H. T. Raynor, Chas. W. De Zouche, son of C. C. De Zouche, of Texas; C. W. Benton, D. Goddard, and last, but by no means least, Mrs. Sylvia A. Sawyer, a Diana of the salesroom, and Mr. J. G. Thrasher, manager of the wholesale department.

Mr. Coe, as is known, belongs to the Smith & Nixon constellation and is one of its brightest lights. He is not only known locally, but has a large array of friends throughout the trade, and hence it was no surprise to have found the following members of the trade present last Thursday:

H. W. Crawford.....	Cincinnati
J. G. Ebersole.....	"
Isaac Crawford.....	Pittsburg
Geo. C. Cox.....	"
P. J. Gildemeester.....	New York
John Gildemeester.....	"
Ernest Urchs.....	"
S. Sturtevant.....	Pittsburg
C. C. Colby.....	Erie
C. C. Colby, Jr.....	"
W. J. McCarter.....	"
J. L. Brown.....	"
Mrs. Zebina Smith.....	"
Louis S. Kurtzmann.....	Buffalo
Jake Hackenheimer.....	"
C. L. Ament.....	Cincinnati
C. H. O. Houghton.....	New York
J. A. Norris.....	Boston
E. Devereaux.....	Cincinnati
Marc A. Blumenberg.....	THE MUSICAL COURIER

Among the visitors were also two piano men who happened to pass through Cleveland on that day, viz., O. A. Kimball, of the Emerson Piano Company, of Boston, who was on his way West, and Charles Becht, of the Pease Piano Company, New York, who was on his way East.

In the evening a banquet was given at the Hollenden Hotel, and about 50 or more guests sat down to do justice to themselves after a hard day's work. Telegrams and letters of congratulation were read and speeches were made. The opening was closed amid promises to beat the piano selling record this year.

SCHAFFER NEWS.

THE interest of William Straube in the Schaeffer Piano Company, of Oregon, Ill., has been purchased by parties representing I. N. Rice, and Mr. Straube is no longer associated with the company, which is negotiating with parties near Desplaines (not far from Chicago) to locate there, a bonus of \$5,000 having been offered by citizens to bring the plant to the town.

It is not known who the purchasers of Mr. Straube's interests are, although Mrs. Rice's name has been mentioned in connection with the deal.

Mr. Straube has secured the lease of a large building in Rockford, Ill., and will begin the manufacture of piano cases. The facilities for work of that kind in Rockford are unsurpassed.

Of Interest to Manufacturers.

The Law in Texas.

M. R. SMITH, of the Smith American Organ and Piano Company, has just had an unpleasant experience in Texas. M. W. Vaughan & Co. have been his agents at Dallas for the sale of pianos and organs for a number of years, but last June they sold out their entire business to Hollingsworth, Bullington & Co., who took all their leases, contracts, &c., agreed to arrange with creditors and make settlements. Hollingsworth, Bullington & Co. wrote to Mr. Smith making an offer of settlement on the basis of about 50 cents on a dollar, an offer which Mr. Smith took time to consider, as more than half of the claims were worth dollar for dollar, and would be collected as they became due. After consideration, Mr. Smith wrote to Hollingsworth, Bullington & Co., making them a proposition of settlement by which he would receive a better percentage than 50 cents on a dollar. This letter Hollingsworth, Bullington & Co. did not answer until November 6, when Mr. Smith received in reply the following letter, which seems to show that contracts between manufacturer and agent are, under certain conditions, invalid after 90 days.

DALLAS, Tex., November 6, 1894.
Smith-American O. and P. Company, 105 Tremont street, Boston, Mass.

GENTLEMEN—Some time since you wrote us in regard to settling Mr. Vaughan's old account, and at one time—under a contract we had with Mr. Vaughan—we were willing to make a compromise settlement with you; but owing to the shape the contract was in with Mr. Vaughan, after a period of 90 days we were relieved of all responsibilities of any kind otherwise than stated in the contract. So now we have nothing in the world to do with Mr. Vaughan, nor is he in any way connected with our house. You will have to look to him entirely for a settlement of the old account.

Trusting same is satisfactory, we remain,

Yours respectfully,

HOLLINGSWORTH, BULLINGTON & CO.

—Chas. H. Bobbin is in the East permanently representing Lyon & Healy's musical merchandise department.

TRAVELER—One of the oldest piano manufacturing concerns in the United States wishes to engage the services of a well posted traveler. Address, with full particulars, G. B., care of THE MUSICAL COURIER.

PIANO TUNER—Young man who is a good tuner, understands repairing, varnishing, polishing and reed organs, desires a steady situation; best of reference. Address "R. B." 736 Madison street, Brooklyn, N. Y.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE

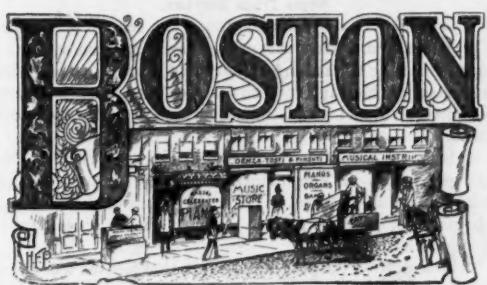
WEBER



WEBER

PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.



BOSTON, Mass., November 17, 1894.

EVERYBODY is busy this week; the retail warerooms have blank spaces where once stood pianos, the factories are running at full speed, many of them working at night, and the carts of piano movers are seen all over the city.

Mason & Hamlin O. and P. Co.'s Orders by Cable.

Three or four weeks ago Mason & Hamlin received a large order by cable from their agents in London, Metzler & Co., and yesterday this was followed by another large cable order for pianos and organs from J. W. Cappelen, their agent at Christiania, Norway.

The business at their retail warerooms for the first 14 days of November exceeded the business of the entire month last year. They are running full time at their factory and will probably soon have to work overtime.

A letter received to-day from Mr. Gill, of their Kansas City house, states that there is a decided revival of business since the election, and that the prospects for the future are of the brightest.

The Chicago house will open promptly January 1, with a full line of all grades of pianos.

Chickering & Sons.

At their factory Chickering & Sons are just finishing two grands in white and gold for their New York house. The design of the cases is classic, severely plain—a simple but most effective style of architecture.

This week they have sold two of their World's Fair pianos to a gentleman from the West, who came to buy pianos for his house. One was of satinwood inlaid with pearl, a full grand; the other was a baby grand, fancy mahogany, and both pianos were prize winners at Chicago.

Emerson Piano Company.

The Emerson Piano Company continue to receive large orders from everywhere, and on Thursday had an order

from San Francisco for two carloads of pianos. Their October sales were the largest monthly sales in over two years. This satisfactory condition must be gratifying as an evidence of the hold the Emerson piano has on the trade. In spite of the financial depression through which the trade has passed this company has kept up its line of prices without reduction, claiming that the merit of their pianos, compared with the prices at which they have been sold, have enabled them to do so.

The Emerson Company has just finished a new scale that is a marvel for its fullness of tone. A full description will be given of it in the near future.

New England Piano Company.

Everyone was so busy at the warerooms of the New England Piano Company it was impossible for them to spare time to talk to newspaper people, and they are just as busy at the factory.

A. M. McPhail Piano Company.

The A. M. McPhail Piano Company have not as yet selected any successor to their late manager, Mr. John C. Warren. At present nothing will be done in the matter, and no decision as to their future action has been decided upon.

Steinway & Sons in Boston.

Yesterday the M. Steinert & Sons Company sold two Steinway uprights of their very latest style for \$1,000 each. One was bought by a Boston millionaire, and the other by the Hon. J. H. Manly, of Augusta, Me., a prominent member of the National Republican Committee, and a life long friend of the late James G. Blaine. The piano selected by Mr. Manly was a plain mahogany case, Colonial style.

The Estey Company.

The Estey Company are much pleased with the business of this week, which has been excellent.

Merrill Piano Company.

Mr. J. N. Merrill is in constant receipt of letters praising his piano. One of the latest is from the manager of the New England Conservatory of Music in which he says:

I am glad to know that you are working for the highest development of the piano instead of endeavoring to curtail the expense of manufacture to a point which makes a perfect instrument impossible. . . . The cheap claptraps which dishonor the name piano are a positive injury to the musical cause everywhere.

Gildemeester & Kroeger.

Mr. Chandler W. Smith continues enthusiastic over his success with the Gildemeester & Kroeger piano. He will also have the Smith & Nixon piano.

Mr. Lester M. Bartlett, the tenor of the First Unitarian Church, of Dorchester, has joined his force of salesmen.

Mr. Smith is at present in New York, where he went to

meet Mrs. Smith, who is expected to arrive on the American liner New York. Mrs. Smith has been the guest in England of F. J. Campbell, Mus. Doc., principal of the Normal College, London.

Hallett & Cumston.

Mr. James T. Cumston says in regard to the rumors about his business:

"That I am going out of business is true; but I have never offered the business for sale, nor have I talked with anyone in regard to buying it. I suppose I can sell it, but nothing has been arranged yet; when it is I will tell you."

"The rumor about the New England Piano Company having bought it may have originated from the fact that I sold Mr. Scanlan a quantity of lumber, which was hauled away by the New England Piano Company's wagons."

Vose & Sons Piano Company.

One of Vose & Sons' traveling salesmen is now on his return from the Pacific Coast. He has established many good agencies through the West and South, and the company receives satisfactory orders from him every day.

An upright piano with Hungarian ash case in their window attracts considerable attention. From actual count 39 people pass their window each minute during the busy part of the day, and many of them stop to admire the pianos displayed.

Hallet & Davis Company.

The Hallet & Davis Company have sold all their World's Fair goods excepting one piano, white satin wood inlaid with pearl.

Among their pianos is one with panels beautifully carved by hand, oak leaves and acorns.

Mr. Kimball of this company was in New York last week.

Ivers & Pond Piano Company.

Mr. Pond, of the Ivers & Pond Piano Company, has been in New York the greater part of the week and reports business going along in a satisfactory way.

Briggs Piano Company.

The Briggs Piano Company are working to their full capacity, and receive orders constantly from Mr. Furbush, who is traveling in the West. They have a handsome walnut piano for Mr. J. G. Chadwick, of Bath, Me., to put in the window of his new store.

Mr. George F. Chapman, of Woburn, Mass., is one of their enthusiastic agents who called on them this week.

* * *

The Needham Piano Organ Company has been represented so short a time by Mr. Cheeney that it is too soon to say much about it, but Mr. Cheeney reports a good business.

* * *

Poole & Stuart will soon have to increase their output of pianos if they wish to keep up with their orders. They have just built a varnish room, and have pianos in all states of construction, pushing them through as fast as consistent with good workmanship.

KRANICH & BACH

PIANOS.

FACTORIES AND WAREROOMS:

235 to 245 E. 23d St., New York.

Newest, Largest and Best Equipped Factories.

New Patents, New Improvements, New Cases.

Exquisite Tone and Action, Undoubted Durability.

ABSOLUTELY FIRST CLASS.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 226 Wabash Avenue, November 17, 1894.

AT the second banquet of the Two Million Club of this city, which was held Wednesday evening at the Lexington Hotel, the claim was made and backed by figures (which never lie) that the population of the city is now exactly 2,236,000, consequently there must now be room for a few more music stores, failing which the present stores should do much more business than formerly, or business is retrograding, or there is no merit in an enlarged population. It won't do now to compare the amount of business with 1892; the new conditions must be considered.

[As this would mean an increase of 100 per cent. since the last census was taken, there should be some limit put to these abnormal claims which only injure Chicago. Why should that glorious town be made ridiculous?—EDS. THE MUSICAL COURIER.]

The Mystery of Pianos.

It is only by a mere chance which happens very seldom in a person's lifetime that he is able to get something for nothing. Usually when one goes to a store to purchase an article he is able to distinguish at once the difference in the grade of the thing that costs \$2 in comparison to the article that costs \$1. A man goes to a tailor shop and recognizes the fact at once that he can procure a superior suit of clothes for \$50 to one which would cost him but \$25. He goes to a grocery store and recognizes the fact that a pound of coffee for 85 cents is better than one that costs 20 cents.

The mystery in relation to the purchase of pianos may possibly be attributed to the fact that the purchaser has

never before bought an instrument, knows little about it, and is, therefore, an easy mark for the salesman, who by specious and fallacious arguments and an apparent sincerity succeeds in convincing the customer that it is possible to sell him a piano for \$150 or \$200, perhaps, which is fully equal to the first class instrument, which really costs about \$500 and upwards.

If a man goes to a first class jewelry store, he has no difficulty in recognizing the fact that a \$10 watch is vastly inferior to the watch which costs him \$200. So far as the practical use of the watch is concerned there is not as much difference as there is between a very cheap piano and a first class one. The cheap watch may give him some satisfaction for some time, the expensive one would perhaps be not very much better for the same length of time; but with a piano it is different from the very beginning. For those who know what a piano should be, the poor instrument is useless from the very beginning.

When the knowledge of music becomes more universal and people become more capable of judging an instrument there will be less cheap pianos sold and more good ones. There can be only one reason why so many cheap pianos are sold to-day, and that is the lack of knowledge on the part of customers. The poor instrument may give satisfaction to the purchaser for the reason that there is no one in his family who is a musician, and the friends who visit him are in the same state of ignorance; or, if the visitor does happen to be a musician, he has too much delicacy to express an unfavorable opinion of friend's piano.

If people would only realize the fact that it is just as impossible to buy a first-class piano for a cheap price as it is to buy first-class articles of any other description for a very low price less cheap instruments would be sold.

Chicago Musical Directory.

The fifth annual issue of the "Musical Directory of Chicago" is without doubt the best thing of the kind that has ever been issued by the publishers.

In looking over the book, which has been greatly enlarged, we find comparatively few errors, and those errors are not serious ones. The book contains, first, a general directory of musicians and teachers, the teachers' names being prefixed with a star. After this comes a classified list of violinists, pianists, &c.; then a list of the church choirs, giving the names of the organists and those composing the choirs; then comes a list of the bands and orchestras, musical clubs, music firms, music publishers, music schools, societies, public halls, tuners, &c. The book can be obtained by writing Mr. John F. Nunn at 265 East Chicago avenue.

News from Dayton.
A prominent dealer from Dayton, Ohio, sent to this office a program of a concert recently given there, and some remarks relating to the performance and the performers. In a postscript he says: "You can see that business here is quiet, or else I would not have time to write up musicales."

It is an excellent thing for a dealer to interest himself in things musical. It keeps him in touch with the musicians in his city, and his interest in the artistic part of the business should be of direct benefit to him in the more prosaic business portion.

We have often pointed out the fact that houses who have interested themselves in matters musical have in the long run made the greatest amount of success. It will not do to ignore or despise musicians. If not of a direct benefit to a concern, indirectly they are of benefit to all; for without the teachers and musicians, the interest in musical instruments would soon cease, and there would be very little demand for them.

New Store at Galesburg.

Mr. Eben Perry has opened a very attractive wareroom at Galesburg, Ill., where he will handle a complete line of the Chicago Cottage Organ Company's goods. Mr. Perry was formerly in business at Sioux City, and is represented to be an excellent piano and organ man. He has sold the same line of goods for the past ten years, and will make his mark in the new territory.

Mr. Bent Again.

Echoes of the White City or the Midway, an exhibition which is now being held at Battery D and the Second Regiment Armory combined, for sweet charity's sake, is said to be a very great success.

Even a mimic representation of any of the doings of the great Columbian Exposition would be incomplete without the "Crown" piano being a portion of the show. Of course Mr. Geo. P. Bent has taken advantage of the opportunity again to make popular his now well-known instruments, nine of which are represented in this latest illustration of the Midway.

There is, however, this difference in the pianos he is now exhibiting: they have all his orchestral attachments, which last year were not embodied in his pianos. It is quite apparent that Mr. Bent is coming to the front with rapid strides. The last two years have made his product better known than ever.

The House & Davis Piano Company.

There are rumors in relation to this house making some important moves, viz., in the direction of organ manufac-

THE Mason & Hamlin —PIANOS—

Are the **ONLY** Pianos manufactured on the improved and now celebrated Screw-Stringer system, invented and patented by the MASON & HAMLIN Co. in 1883. This invention is the greatest improvement in pianos in twenty-five years, and owing to it the piano is but slightly affected by trying atmospheric conditions, and does not require **one-quarter** as much tuning as pianos generally.

In all respects these Pianos illustrate the same

HIGHEST STANDARD OF EXCELLENCE

which has always characterized the MASON & HAMLIN Organs, and won for them **Highest Awards** at **ALL** Great World's Fairs since that of Paris, 1867.

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REPORT OF THE JUDGES

AT THE

WORLD'S COLUMBIAN EXPOSITION

ON THE EXHIBIT OF THE

PIANOFORTE ACTIONS

MADE BY

Strauch Bros. of New York.

AWARD.

STRAUCH BROS., NEW YORK CITY, N. Y.

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For superior workmanship, material and most careful and effective adjustment of the various parts.

By the introduction of several new features in their construction they are rendered strong, easily regulated and with minimum liability to get out of order.

The Actions of the STRAUCH BROS. deserve the highest commendation and are first class in every respect.

(Signed) MAX SCHIEDMAYER,
Individual Judge.

APPROVED: J. H. GORE,

Secretary.

APPROVED: K. BUENZ,

Pres't Board of Judges Dept. Liberal Arts.

This is the Highest Award given to any firm that exhibited Piano Actions at the World's Fair at Chicago, and is the only award given for superior workmanship and "new features in construction."

Verdict Against Chr. F. Pietschmann & Sohne.

COMPOSER WALDMANN has obtained a verdict against the Berliner Musikinstrumentenfabrik, formerly Chr. F. Pietschmann & Sohne, for having printed without authority some of his compositions. The court gave the plaintiff 5,400 marks, while the damage claimed was for 10,000 marks.

It is reported that the case will be brought into a higher court on appeal.

Phelps & Lyddon.

ABOUT a year ago the firm of Phelps & Lyddon, of Rochester, took a floor in one of the large factory buildings and began the manufacture of cases.

If there is one branch of the trade in which there is more competition in than another it is the manufacture of cases, and when these young men started out they fully realized that it was a question of being able to produce a good case at an extremely low figure, or being unable to secure patronage.

Mr. Phelps went East and in the markets of New York, Boston and other piano manufacturing points offered his goods. The prices were all right if the quality was there. Several good sized sample orders were placed with them, and they have since demonstrated their ability to furnish the quality desired, for their first customers remain with them and more are being added.

Mr. Phelps started West last Monday and will make a thorough canvass of the piano trade.

Brockport Piano Company.

IN a recent issue of this paper it was noticed that Federal proceedings had been brought against H. W. Metcalf, formerly manager of the Brockport Piano Company, for contracting and bringing to this country from Canada one Dodd, a piano varnisher, in violation of the alien contract labor law. Mr. Capen, president of the Brockport Piano Company, stated that there was no truth whatever in the statement; that shortly after they began running Mr. Metcalf went to Canada on business connected with their piano and there became acquainted with Dodd, but nothing was said regarding Dodd's coming to Brockport to work for the company.

Some time after Dodd lost his position, came to this country and hunted up Mr. Metcalf, who set him to work as foreman of the varnish department. Mr. Dodd sent for his family and became a resident of Brockport.

The whole trouble grew out of the dismissal of a man at the time the management of the factory changed hands and Mr. Metcalf left. This man said he would get even with the Brockport Piano Company, and that was the way he attempted to secure his revenge.

The business at the factory is a little quiet at present, owing to the changes which have been made, which rather inclines the present management to go slow.

They have some 20 or more instruments fully finished and twice as many coming through the factory.

There is a chance here for some enterprising dealer to get some good sellers at a reasonable price.

Mr. Ropelt, formerly of the firm of Ropelt & Ferner, Rochester, is now the superintendent of the Brockport factory. He is a man of much experience as a piano builder.

The Buffalo Trade.

SATED around a table in the café of the Iroquois Hotel in Buffalo one day last week was quite a representation of the music trade people of that city, as well as from out of town. There had been nothing pre-arranged, but it happened that they dropped in. There was Mr. Geiger, of C. Kurtzmann & Co.; young Denton, of Denton, Cottier & Daniels; Mr. Heaton, of C. Utley's, C. H. Devine, from Buffalo, and A. J. Brooks, of the Sterling Piano Company, Derby, Conn.; W. E. Hemingway, of the Wilcox & White Company, Meriden, Conn., and THE MUSICAL COURIER man. Mr. Devine was moving his place of business from 9 Huron street to 616 Main street that day, and the conversation turned on the desirability of having a wareroom on a main thoroughfare as against a store in a side street or away from the general travel. It was Mr. Devine's opinion that from his experience there was a better prospect for transient trade on a well traveled street and with much less advertising than in a street where people were taken out of their way. Although he

had had a fairly good trade, it was gotten through outside work and not through the medium of a wareroom.

Mr. Heaton held that there was no advantage whatever in having a place in the main street; that especially in a city like Buffalo the trade sought the dealer wherever he was; that it was the long established reputation of the dealer that counted. Mr. Heaton was quite alone on his side, as it was the general opinion that many sales were made by having a place of business convenient to the general travel.

"How many pianos were sold in the city of Buffalo during the past year?" was the question asked Mr. Geiger. He went over the entire trade carefully, and estimated that there were in the neighborhood of 1,500 new pianos sold at retail. This statement was generally considered pretty strong, but Mr. Geiger said that he had ways of knowing and was not far out of the way. It was conceded by all who were in a position to know that Buffalo was growing rapidly in population, and that the output of pianos was proportionately growing. Probably more instruments were sold there than in any city between New York and Chicago.

The stores are all doing a fair business. The Colby branch, managed by Luxton & Black, was having an excellent trade. They are piano men and hustlers.

The Foster Piano Company.

IN spite of many vicissitudes, the Foster Piano Company, of Rochester, N. Y., under the management of Mr. George Foster, is weathering the storm nicely and will come out all right.

A dealer in one of the large Western cities, who is handling a good many of this make of pianos, paid them a great compliment when he said, "I should not take it amiss if they should ship me at once a dozen of them for my holiday trade. I never seem to be able to get enough to have more than one in stock, although my order is in for a quantity." This statement was actually made to a representative of THE MUSICAL COURIER. But there is nothing strange in that statement when it is considered that the Foster Piano Company is not striving for a large quantity; in fact it can make but a few each week at the best, their capacity being somewhat limited.

"Besides," said Mr. Foster, "we have had trouble enough in the past attempting to turn out more goods that could be properly finished, and now we shall go slow for some time to come. Our goods are all right, and we can sell every one we make. We are running under very light expense and putting every dollar that can be used to advantage in our instruments."

The Foster Piano Company are putting out some very handsome signs in gold and colors.

A Pleasant Celebration.

A CONCERN that has manufactured 15,000 pianos has a substantial position in the trade, particularly if the goods manufactured have been something better than a mere commercial commodity.

C. Kurtzmann & Co. not long since passed the 15,000 mark and considered it an appropriate occasion for a small celebration. The employees were called together in the large yard belonging to the Kurtzman plant in Buffalo, and listened to speeches by Mr. Kurtzman, Mr. Geiger and others, after which they enjoyed a substantial collation.

The event was heartily enjoyed by the employees, who appreciated the gratification of their employers in having marketed so large a number of reliable instruments, and they were also grateful that during the past year of general depression they had been given steady employment when so many men were forced to remain idle.

Fifteen thousand pianos of the grade of the Kurtzman, means many years of continuous business. While in the new factory building, which has been occupied now only about four years, they have a capacity of 30 to 35 instruments a week, in their old quarters half that number were considered a big output.

Kurtzmann & Co. have enjoyed a prosperity accorded but few in the trade, and to-day are employing 125 men and working them full time and in some departments overtime. Their goods are placed with some of the largest and most substantial dealers in the business, and are distributed in all parts of the country.

In the manufacture of their cases only sawed veneers are used. We mention this because it is one of the many points denoting a substantial construction. As with the

veneers, so right through the entire instrument every part denotes care and scrupulous attention to details.

They are calling particular attention to their new style and scale H. This is a large instrument and is thoroughly up to date in all modern particulars which go to make the present day salable and musical piano.

Trade has been excellent during the past two months. Mr. Louis Kurtzman returned recently from an extended trip through the West and Southwest in the interests of business. The result of this trip was very satisfactory.

Mr. Crosby Writes.

M R. NATE M. CROSBY, manager of agencies for Freeborn G. Smith, has always been known as a keen observer of events. His great system of jotting down everything has given to him books of reference almost invaluable to the general traveler. Under date of November 13, 1894, Mr. Crosby writes:

ZANESVILLE, Ohio, November 13, 1894.

Editors *The Musical Courier*:

In looking over THE MUSICAL COURIER since I left home I find you gave notice of my departure for my autumn pilgrimage, upon which I have now been for three weeks. While I have not found the piano business booming at all I am pleased to report a decided change for the better; and this has been more pronounced since the recent election, which has certainly caused a restoration of confidence in all lines of business.

My sales have been larger than they were one year ago over the same territory, and it is pleasing to find the dealers all along the line ready to speak in the highest terms of the Bradbury and Webster pianos. Those who have sold them for years with great satisfaction to themselves and their customers are loud in their praises of the marked improvements made, as shown by our late catalogues, and particularly as demonstrated in the pianos themselves. Since starting out this trip (short as it has been) I have had the pleasure of placing these goods with no less than six new dealers, and, with the knowledge we have that the Bradbury and Webster pianos, once added to any dealer's line, insures a continued demand for them, proves that even during business depression the productions of progressive houses will find a ready sale.

In fact since getting into Ohio, the home of McKinleyism, I have found that the increased business has demanded an importation to the State of an especially made order pencil, with which the increased orders under the Republican impetus already felt have to be recorded. The Eagle Pencil Company in sending out these mammoth pencils (one of which I mail you to-day) undoubtedly anticipated the needs of the road men under the changed condition of business; and when booking my third order this week (Tuesday morning) my customer complimented me by remarking that I represented a large house with a large pencil, and took orders for big sellers in the Bradbury and Webster pianos.

Place this rare specimen of protective prosperity in a conspicuous place in your sanctum, and let it remind you that only large things should be said of the pianos I am proud to represent. With this constantly in view I know you will always see the point. My orders the remainder of this trip will be recorded with a duplicate of the pencil sent you. Hoping soon to be back home,

I remain, yours truly,

N. M. CROSBY.

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NEW WAY. OLD WAY.

WITH TRIPLE BEARING BRIDGE

PATENTED SEPTEMBER 26, 1893,

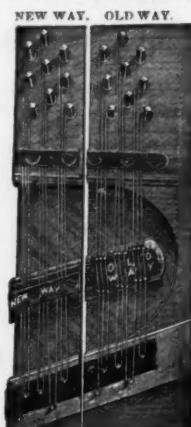
BY

Mr. Peter Duffy,

PRESIDENT

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CROSBY-BROWN COLLECTION
OF
MUSICAL INSTRUMENTS.

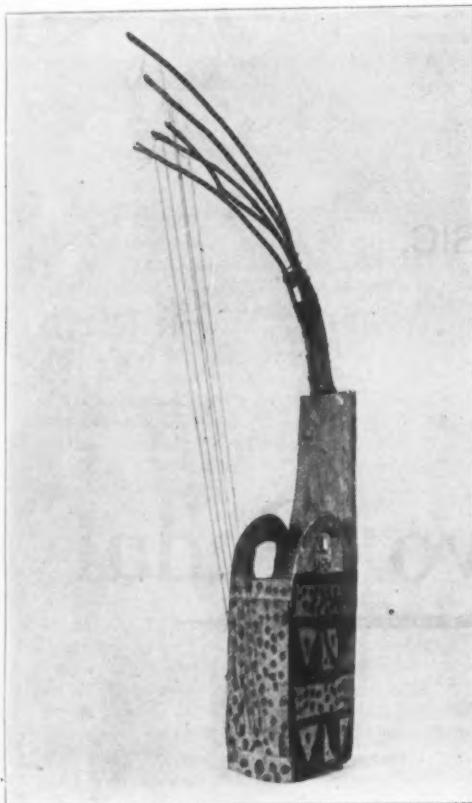
BY FANNY MORRIS SMITH.

THE exhibit of Mrs. John Crosby-Brown in the Metropolitan Museum of Art, to which attention was called in these columns last week, embraces all the characteristic musical instruments of the modern world. All are interesting, either on account of their place in family and religious life, from their historic associations or their peculiarities of construction.

There is, for example, a fine hurdy-gurdy in the collection; an instrument which became extinct as late as 1870, and which dates back to the ninth century. Its history recalls the whole development of French literature.

With dead, dull, doleful, heavy hums,
With mournful moans and grievous groans
The sober hurdy-gurdy thumps.

That was in its holy ninth century youth, when it was the companion of sanctified abbots and mediæval saints! It



HARP—AFRICA.

required two men to play it—one to turn the little wheel, whose friction excited the vibration of the strings, the other to play the notes. It has come down to us in old paintings as the organistrum. Next it led a wild, rollicking life as the nielle of the jongleurs. In the fifteenth century it had degenerated into the hurdy-gurdy of peasant life, but 300 years later various musicians improved and altered its construction, and it became the fashion in France. Various representations of it occur in French paintings of this period. After the Revolution it lost its prestige and passed into the hands of strolling beggars. The last popular street hurdy-gurdy player of Paris, Barbu by name, is supposed to have been shot during the Commune.

In the neighborhood of the hurdy-gurdy, with its flavor of Provence, is a case of Italian serpents, the curved wooden bodies and carefully carved snakes' heads of which give rise to very different memories. These have come down to us from the days when they furnished the bass to the ecclesiastical plain song. The instrument still survives in the French "serpent de l'église." The straw trumpet, made of plaited straw, in the same case, apparently belongs to the modern peasant life of Italy. There is also a trumpet of glass from Venice, looking like an elongated soap-bubble, fragile and iridescent.

But there are four objects in this collection which make jongleurs and "plain song" seem affairs of yesterday. They are severally of Aztec, Chinese, Greek and Egyptian origin, and recall four absolutely opposite civilizations. The first is a coarse pottery bird, dug from a mound in Mexico, and made to emit a whistle in imitation of the note of the fowl it represents. These whistling pots are found in the mounds of Peru, Central America and Mexico, and skillfully imitate the cries of the various animals.

From the other side of the globe comes the Egyptian "sistrum," which had its part in the worship of Isis, when Western Europe was one vast unexplored forest. The

priestess whose hand held it aloft in the sacred dance had been in her coffin thousands of years when Cleopatra dissolved her pearl and pledged her Roman guest. The whole Greek civilization, with its temples to Apollo and its Orphic myths, had had time to be born, mature and decay. Such a lyre as Orpheus played is, however, in the museum, and its classic lines recall the tales told by poets from Homer to Sophocles.

"From the land of grace and beauty, where Heraclites saw all things to flow," a little black fan shaped stone carries us to the country where for centuries all has been run in one unyielding mold, and nothing has changed.

"Confucius beat the musical stone in Wei; those passing by said: 'His heart is full who so beats the musical stone.'"

These stones, which yield a clear musical vibration, are probably a species of agate. They are wonderfully hard, take a high polish, besides being extremely heavy. They are not only played singly, but are arranged in chimes, suspended by chains.

It is elsewhere related of Confucius that he once listened to some "divine music" played by Koncé, the Orpheus of the Chinese, until he became so enraptured that he could take no food for a period of three months afterward; and this performance which had such an astonishing effect upon the philosopher was executed upon the king, a kind of harmonicon constructed of sonorous stones arranged in two rows of eight, suspended one above the other, in a handsomely decorated frame. This instrument is believed to have existed 3,000 years before the Christian era. At one time the art of its manufacture was lost for a long period; but in 246 B. C. a complete set of stones was discovered, which has served for a model ever since. Each Confucian temple has its "king," and also every imperial place of worship, as well as the royal residences. It has always been esteemed sacred, and when its sounds are heard in the temple incense is kindled. It is customary to play upon it before His Majesty the Emperor on his awakening early in the morning.

Sonorous stones are supposed to owe the peculiar clearness and purity of their tone to long exposure to the sun and to atmospheric changes. The sound of stones is extolled by Chinese theorists as "the most beautiful of all sounds." It is midway between the sound of metal and the sound of wood—less sharp and rasping than the former, clearer than the latter, and having more brilliancy and sweetness than either.

The size of these stones rarely exceeds 2 feet; but their specific gravity is so great that specimens which appear an easy burden for one man to lift require the combined strength of four men to move them.

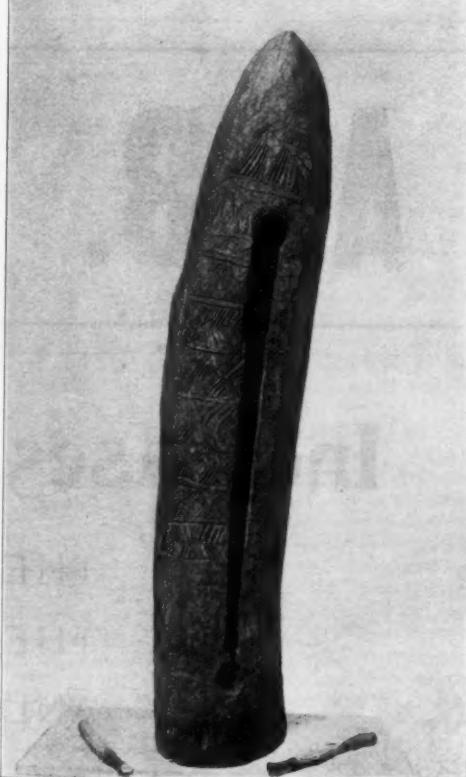
There are three species of sonorous stone, but the best is the Yu, preferred because "it is neither influenced by cold nor heat, by humidity nor dryness." In carving and manipulation they require most careful treatment lest the pitch be affected. In past centuries the stones of the "King" were cut into strange shapes of animals and fishes. It is now impossible to purchase a complete "King," but separate stones, like this in Mrs. Crosby-Brown's collection, may be obtained without much difficulty.

There are upward of one hundred drums in this collection—curious and interesting, because of their construction, the materials from which they are fashioned, and the uses to

which they belong. But taken altogether, they are significant of a human propensity which is displayed alike by the African bushman and the infant in the nursery! When the human creature, young in years or in civilization, desires to express himself, his first impulse is to beat some-

thing. The baby pounds with and upon whatever he can lay hands on, and the savage fashions a drum according to his lights, and labors that. In short, the drumstick seems to furnish the one touch of nature which makes the whole world kin! It is curious to note the evolution of the drum idea.

A roughly hollowed billet of wood in the African exhibit is the most primitive of these instruments, and they run



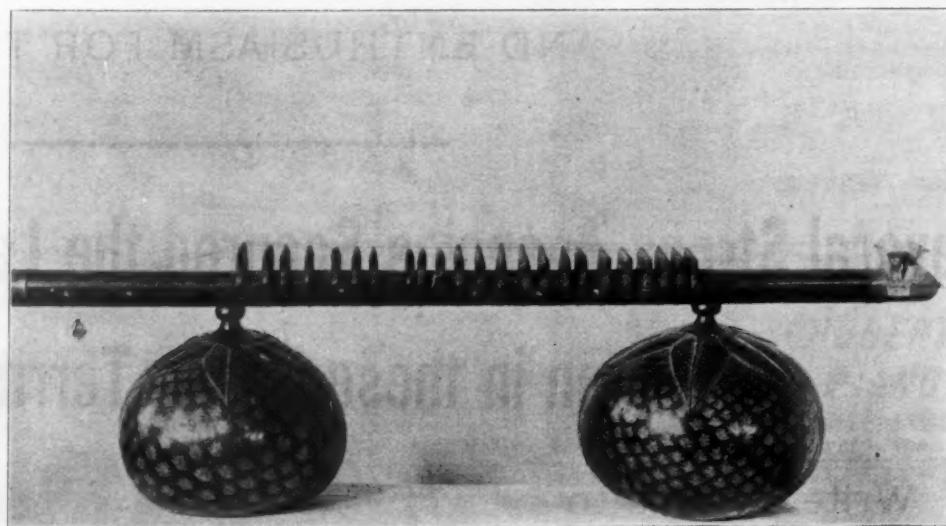
TOWN DRUM—NEW HEBRIDES.

the scale from rudeness to refinement, from brutality to a beauty of workmanship before which one stands amazed.

There are three very remarkable drums. One is from Japan, and was made by order of the Government for the World's Fair at Chicago. It stands in a large case near the centre of the first room, resting upon a cushion of gold colored silk. It is of cloisonné enamel—a design of white storks flying among branches of dark blue foliage, pale pink cherry blossoms and gay butterflies, against a peacock blue sky—picked out with little golden rings set in triplets. The drum heads are lacquered, and it is surmounted by a full sized rooster of gorgeously enameled plumage and with a head which seems to be a sort of movable lid affair, suggesting that he is a contribution box or a "bank."

The drum stand is beautifully painted with frogs, fishes, fleur-de-lis, golden lotos and conventionalized crysanthemums.

The giant of the drum kind is indigenous in the New



VINA—INDIA.

which they belong. But taken altogether, they are significant of a human propensity which is displayed alike by the African bushman and the infant in the nursery! When the human creature, young in years or in civilization,

Hebrides, where it serves as town bell. Its note is audible for a distance of at least 3 miles. It consists of a huge log of wood 8 feet high, hollowed out, and having a long slit which furnishes two tolerably thin vibrating lips. It is beaten by two stout drumsticks. The use of these reso-

WHEN you are in the Piano business why not handle a piano of reputation, easy to sell, and one that will make your business a success. Others have, you can, and with this Piano successfully meet all competition.

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nant logs is frequent among all Indian families. In New Mexico the great religious dances are accompanied by their music. Navajo Indians sometimes use two logs of different pitch, and are said to get more music out of them than



RATTLE.

most young ladies do from the piano. These drums have a history as old as the Aztec civilization. Some Indian tribes beat them only on certain days in the year, and tradition points to their former use on great national holidays in connection with important religious (sometimes cannibal) rites. Specimens among tribes of greater musical development occasionally possess several incisions, both lateral and transverse, which give rise to a series of related musical intervals.

A most distinguished instrument is the big Siamese "frog drum." It is of hammered bronze, said to be composed of an alloy of sixteen different metals. A file of funny little elephants climb up one side, and the supports are four groups of three small frogs. The whole surface is delicately engraved between chiseled groups of three parallel lines. This drum is said to have been obtained with great difficulty, as it belonged to the celebration of sacred rites in the Land of the White Elephant, and the people were loath to let it go.

Another, with horribly savage suggestion, is that with its parchment of human skin. So also is the "twin drum," formed of two human skulls fastened back to back.

A Sioux medicine drum, adorned with the rude figure of a wildcat, and a Buddhist temple drum used to accompany priestly prayers—one drum beat to a syllable—suggest curious analogies.

So do the vagaries of the flute family the world over. Just as the drum exorcises, so the flute charms and attracts. In Indian tribes it is the invariable accompaniment of love making. No young brave of the Sioux, Apaches or Dakotas tells his passion to the maiden of his choice without the sweet mediation of his flute. The origin of the instrument is lost in the twilight of history. Pan's pipes, flageolets and oboes are found among all nations. Bone whistles are found among the débris of the bone caves of Europe, and earthen pipes among the remains of later prehistoric dwellings. The double flute was played in Assyria in the day of Sennacherib, and the Trojan emigrant to Italy carried it to his Italian home. It has part, in one form or another, in the religious rites and rural rejoicings of every people.

The museum collection is rich in specimens from every nation. The variety used by the snake charmers of India is an odd example of gourd and reed combinations. Two pipes of cane are inserted in a bottle-shaped gourd, one of them is pierced with finger holes so it can be played upon, the other sounds in unison with the keynote as a drone. This instrument is called by the natives the "Pangi," and, properly manipulated, is believed to possess miraculous power. Snakes, like most other animals, are fond of music, and will come at the call of a good player, and the story of the "Piper of Hamelin" has a foundation in fact. The serpent charming of India, however, has a relation to the old serpent worship, when all good cobras had seven heads. Among the Indian rāgas, or melody types, is one supposed to be especially agreeable to snakes, and when it

is played on a "snake flute" it appeals so irresistibly to the musical taste of the serpent that he is temporarily bereft of his wisdom and easily bagged by the charmer.

It is, by the way, considered extremely unlucky to give or receive instruction in this serpent rāga, and when a music master desires to be rid of an undesirable pupil he says nothing impolite, but declines to teach him in any other tonality.

Pan's pipes were the rural instruments of Arcadia, and survive among shepherds in many countries. Mrs. Brown possesses a variety from British Guiana, showing fourteen reeds of varying lengths set in a hollow piece of wood and bound with rushes.

The Fiji Islands furnish a slender reed, ornamented with charred lines and figures, bearing the engaging title of "nose flute." Among the African instruments are various flutes and flageolets. One, such as still beguiles the solitude of the Berber shepherd, is pierced with five equidistant finger holes, exactly like a bone specimen found in a French bone cave.

The Temple shell—a conch shell—exactly such as our Puritan forefathers used to call the farmhands to 12 o'clock dinner, turns out to possess a deep religious significance. It is found in every temple in India, is sounded during religious ceremonies, in processions, and before shrines of Hindu deities. It is called the Shankha. In Southern India it is employed by a class of temple servers called Dassari. No tune can be played on it, but the tone is capable of much modulation by the lips, and is not devoid of a certain charm. In China the conch-shell trumpet is used by soldiers and watchmen. In Japan it has uses both secular and religious. It is usually carried in a bag or net of small cords.

Among the other historic wind instruments in the collection is said to be a shophar, which I could not find. There are two pipes remarkable from a mechanical point of view. One is a whistle played by inhalation. The other is the Chinese cheng, or mouth organ, common to all Mongolian peoples. It consists of seventeen pipes (each containing a free reed) set in a common air chamber. A mouthpiece connected with this chamber conducts the air through all the pipes simultaneously. The player closes with his finger a little hole below the reed in the pipe which he wishes to sound. The jump from this primitive organ to the modern keyed instrument is very great, and is hardly bridged by the beautiful little portable organ which enriches the antiquarian part of this excellent collection.

The cheng was originally a combination of bamboo and gourd—two materials of instrument manufacture which the

The bamboo canes possess a peculiarly musical resonance. Their knots and fibres practically invented more than one instrument without human assistance. Madagascar even furnishes a bamboo violin, of which the strings are fibres of the same strip of cane of which the body is made, carefully separated from each other and raised on little bridges wedged between them and the cane body of which they are a part.

Oriental pentatonic scales, like their Scotch relatives, have peculiar melodic properties. The pentatonic dulcimers, in which the collection is rich, cannot escape melody. There is a stand of resonant bamboo canes in the collection, the exquisite liquid and mellow gurgle of which cannot be imagined, no occidental instrument of percussion resembles it. It consists of strings of canes, three canes of aliquot lengths on a string, which when struck against each other give rise to a series of harmonious combinations as delicious as they are unique.

In the manufacture of metal instruments of percussion Oriental nations offer a perfection apparently inimitable. Turkish cymbals, Chinese and Japanese bronze gongs and bells possess a depth of tone and freedom of resonance unknown and inexplicable among Western nations, and, like every other development of music, the highest perfection is found in the hands of the priesthood in religious services.

Aside from noisy instruments used in the public service, the home life of Eastern nations has developed several varieties of stringed harps and zithers as original as they are perfect. In India the vina and its opponent, the sitar, reign supreme. They are both elaborated from fingerboard, furnished above with movable bridges and below with gourd resonators. The vina has a soft and mellow tone, whereas the sitar is rather brilliant. Among this tribe is a variety which possesses a gourd body, like a mandolin, at the bottom, and a gourd resonator at the top of the long fingerboard. Europe is indebted to India for more than one of her musical treasures. There sympathetic strings were first discovered and practically applied. There the bow was invented. The beautiful workmanship and charming shape of the Indian instruments in the collection evidence the civilization of the people who perfected them.

The solo instrument of Japan is a sort of immense zither, called a koto. It is played with plectra, and is susceptible of very delicate tuning, in the act of playing, as is our violin. It possesses a large number of strings passing over movable bridges, and is capable of a perfect chromatic sequence. In construction the koto is related to the psal-



BOAT HARP—BURMAH.

Chinese recognize as possessing distinct musical properties. Gourds play an important part in the evolution of our modern instruments. In the East they still furnish the bodies of mandolins, guitars and fiddles. Their most elegant application is in the vina, of which more hereafter.

teries of the Middle Ages. The Burmese national instrument, on the contrary (played only by young men), is a harp with a large wooden body like a boat. It is specially interesting to note that it is tuned by tightening a series of cords with tassels attached to the strings. This explains

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Easy to sell,
Hard to wear out,
Always satisfactory.

INVESTIGATE...
Weaver Organ and Piano Co.,
YORK, PA.

the use of similar appendages to the Egyptian harps, as depicted in Egyptian pictures.

There is a Mexican harp on a horizontal body among the variants of the type. Oddly enough, Africa and Mexico each furnish a marimba of exactly similar principles of construction.

Marimbas are very rude dulcimers, having the vibrating tongues (or similar bodies) reinforced by resonators attached to them beneath.

Chinese, Corean and Arabian instruments of the violin tribe are very primitive in construction. The resonance

in Italy, and a very interesting little piano in the possession of Mr. Bern. Boekelman, found by him in Switzerland, all possess more or less elegant varieties. The hammers in the Nuremberg piano are coarse, uncovered blocks of wood, but the Steinway and Italian hammers are very delicate and graceful. Mrs. Brown has wisely supplied a Steinway grand action as a measure of progress in this part of piano making. She also exhibits a tiny Clementi piano, with the tuning pegs at the right. She has in her possession a Broadwood, with the famous divided bridge in three sections at the right.

Instruments from England, Siam and Italy are now on their way to America to augment this delightful collection, of which America may be justly proud.

The Street Piano Industry.

THE handle or street piano was first manufactured in Torino, Italy. They are used principally by Italians, who push them around the streets in two wheeled carts or wagonettes, stopping from house to house, grinding out the popular airs of the day. A great many are now in use as parlor instruments. The construction of the soundboard of these pianos is similar to those used in our upright pianos, the framework in the street instrument being made of wood instead of iron. The frame over which the soundboard and strings are placed is made of strips of thoroughly seasoned pine. These strips are about $2\frac{1}{2}$ inches in width, about 5 inches in thickness and placed about 6 inches apart, blocks of the same material being bolted and glued between them at the ends and through the centre. The strips containing the tuning and hitch pins, which are bolted at the top and bottom of the frame, are made of maple, about $1\frac{1}{2}$ inches in thickness. The soundboard, which is made of strips of one-quarter inch spruce, is placed snugly between the tuning and hitching strips. The frames range in size from 30x44 to 42x54 inches. The tuning pins are made of steel, about 2 inches in length and about one-quarter inch in diameter, the bottom end being threaded. Slanting holes are bored into the pinboards, their diameters being a little less than the pins.

The ends of the pins are then inserted into the holes, the hitching pins being driven and the tuning pins screwed in by means of a key fitting over the square top. The strings are made of the best steel wire of seven different sizes, ranging from Nos. 18 to 19. They are arranged over the soundboard containing the bridge in sets of from three to five strings each. The tuner first making a loop in the end of a string and placing it over the hitch pin, the other end is passed through the hole or eye in the tuning pin, the operator twisting it around by means of the key until it is drawn taut. Each set of strings is lettered A, B, C, &c., each string of each set being tuned up to the same pitch, according to the note wanted. There are from 40 to 48 sets of these strings in each piano, which contains from four to five octaves. The hammers are made of maple and English felting.

The felting, which costs about \$5 per pound, is first glued to a prepared maple strip and sawed off into the proper widths, ranging from one-half inch to three-quarters of an inch. The felting is white in color, and runs from one-eighth inch to one-half inch in thickness. After drying, the felt hammers are covered with a strip of thin leather. The hammers are connected to the keys by means of a straight piece of iron wire, which is screwed down into the top about three-quarters of an inch. These keys are made of maple and are also sawed off a prepared strip into the

Connected to each key is a brass wire spring, one end being attached to a key and the other to the key frame.

When the stroke of the hammer is made this spring draws the hammer back instantly, causing the strings to give a full round tone. If the hammer remained against the string after the stroke the tone would be dead. The barrel or cylinder containing the pins runs from 28 to 36 inches in length and $1\frac{1}{2}$ inches in diameter, and is made of whitewood about 1 inch in thickness. The barrel revolves on a movable table or platform, which can be removed from the case by means of a circular door in the side of the piano. The placing of the pins on the barrel causes the hammers to strike the strings. These pins are of three sizes—the large or square pins representing whole notes, the circular medium size, the half notes and the small ones the trills. When the cylinder revolves these pins strike or come in contact with a pin connected to the bottom of each key. As the pin on the cylinder moves forward it pushes the key pin backward, which in turn draws the hammer forward. As soon as the key pin escapes from the cylinder pin the hammer flies back and strikes the strings. The space between the pins and their height above the surface of the barrel distinguishes the whole and f notes from the half notes. These pins project from the surface of the barrel from $\frac{1}{8}$ inch to $\frac{1}{4}$ inch. The half notes, which are the medium sized pins, project up about half the height of the whole notes. The trills are made with the small pins, they being placed one after the other as close as possible.

In striking, the hammers are drawn back from three-quarters of an inch to 2 inches. The tune is formed on the barrel in the following manner: The barrel is first covered with a clean piece of wrapping paper and placed in position in the case. A line is then drawn across the top where the tune is to begin. If the piece begins with the note A, or B, or C, &c., the key above, with the projecting pin that strikes the string marked A, or B, or C, &c., is drawn down so that the pin punctures the paper. This operation is repeated until the tunes, which are 10 in number, are punctured on the paper. The barrel is then withdrawn and is ready for the pins. The pins are about three-quarters of an inch long and made of steel. They are forced into the surface of the barrel by hand, the operator putting the pins into the slotted jaws of a pair of pincers and pressing them down and into the paper and wood, where it is punctured. For 10 tunes it takes about 6 pounds of these steel pins, amounting in numbers to about 16,800, the operation taking from three to six days. The barrel is shifted from one tune to another by means of a small wheel, the surface of the side nearest the barrel being raised at different elevations.

The wheel is operated by turning a knob or button on the outside of the case. A small pin projecting out of the end of the shaft bears against the small wheel, which, when turned, causes the barrel to shift its position. The barrel when turned revolves at the rate of one revolution per minute, each revolution making one tune. It takes four skilled men about three weeks to make one of these pianos. They cost from \$160 to \$180 and are guaranteed for two years. New tunes are put on the barrels at a cost of \$5 each. The cases are made of birch highly polished. The piano when finished weighs about 300 pounds.—"Scientific American."

The Castle Square Theatre.

THE new Castle Square Theatre in Boston, Mass., is a handsome building. Its interior is beautifully fitted up, and one of the prominent objects of interest is a Mason & Hamlin baby grand piano. Mason & Hamlin furnish both organs and pianos for this theatre.

Ahlstrom Wins His Suit

SEVERAL months ago C. A. Ahlstrom, the piano manufacturer, of Buffalo, N. Y., was arrested in Bradford, Pa., for selling pianos without paying a license. The complaint was made by dealers of pianos in that city. A fine was imposed and paid, after which Mr. Ahlstrom took the case to the higher courts. The decision has just been handed down and the exceptions were sustained, judgment of the aldermen reversed and the fine remitted.

The ruling of the Supreme Court of Pennsylvania that agents from foreign States must pay a license has been squarely overruled by the Supreme Court of the United States as unconstitutional.

\$7 A DAY guaranteed musicians selling "Hand's Harmony Chart," the new "Instantaneous Instructor" for piano and organ. Sells in every house containing an instrument. Sample and terms \$1. Nin S. Hand, 226 Wabash avenue, Chicago.

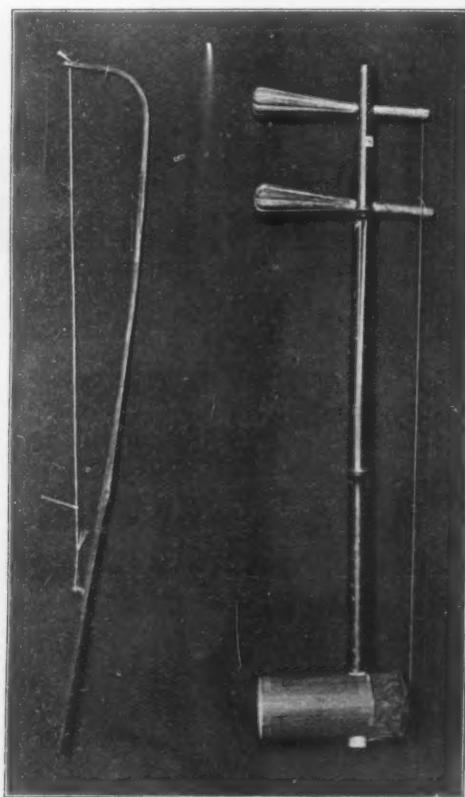
MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.



VIOLIN - COREA.

body is small, for instance, a cocoanut covered with a bit of sheepskin. The strings are few and the bows rude. The African prototype of the harp is equally unpromising. One has five strings fastened at one end to a block of wood hollowed out by hand into an open box, to which are attached five twigs of unequal length. The strings are attached to these bent twigs and the tension obtained by the resistance of the twigs imparts the necessary resonance.

The dulcimer in its Persian form (the scintir) is regarded as the forerunner of the piano. Of the evolution of this latter instrument Mrs. Brown possesses a good historical sequence. Excellent specimens of a dulcimer, cembalo, clavichord, spinet, virginal, upright harp piano and harpsichord are on exhibition; also several very primitive pianos. All the keyed instruments of this series are supplied with perfect models of their action for the use of the



CEMBALO - ITALY.

student. The cembalo and the German and Austrian pianos have interesting varieties of the "Stein action." It is odd how widespread the use of this action was fifty years ago. The Nuremberg and Austrian pianos might be expected to possess it; but a Southern piano (Baltimore, I believe) in the possession of Mr. Steinert, a piano made at Seesen by Henry Steinway, the cembalo aforesaid, made

proper width. They are about one-half inch in width and about 6 inches in length. The key frame is also made of maple, a number of slots being sawed into the strip, one-half inch in width and about one-half inch apart. The lower ends of the keys are then put into the slots. A wire running through the centre of the end of the frame passes through the centre of each key, holding them in place.

ESTABLISHED 1846.

C. G. RÖDER,

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LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

Music Engraving
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NEARLY 60,000 SOLD!!



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COSTS ONE-TENTH OF CYLINDER ORCHESTRION.



POWERFUL ENOUGH TO FILL ANY CONCERT HALL OR BALLROOM.

THE MOST POPULAR MUSICAL INSTRUMENTS OF THIS AGE

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The Patent Resonator Music Box

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Patented
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All Countries.

With 20, 40, 50, 84 or 100 Tunes.

It surpasses in Volume of Tone, Musical Arrangement, Solidity of Construction and Style all other similar instruments.

Seven different sizes, according to the number of tunes, in twenty different styles, from the cheapest article for the masses to the most artistically made instrument—an ornament in a parlor.

Automatons. Self-Players. Boxes with Crank.

Large and daily increasing Music Repertory.



“ARISTON,” “HELIKON.”

First Prize at many Expositions.
Of World-Wide Reputation. A Work Unsurpassed. Durable Construction. Beautiful Sound. Largest Music Repertory.

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Flute Automaton. Sensational Novelty.
A Musical Instrument for Dance Halls and large Restaurants. Clear, Agreeable Tone.

All these Instruments can be obtained from the large Musical Instrument Dealers, from Wholesale Dealers and Exporters.

Leipzig Music Works, FORMERLY PAUL EHRLICH & CO.

Agents Wanted.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LVII.

C. J. Heppe & Son, Philadelphia, have recently published an advertisement which I reproduce.

strong invitation to people to come and hear the *Aeolian*. With that exception I think the advertisement is well-nigh perfect. The display is good, and the little talk at the top is plain and well written. The list of names is arranged in an attractive way, and the character of the names is such that anyone reading them would be immediately impressed.

According to my opinion advertisements like this one of the Briggs piano are not good :

HAVE
YOU
SEEN THE
4-11-44
STYLES OF
BRIGGS
PIANOS AT
HOCKETT BROS.-PUNTEENNEY CO.?
Nos. 160 and 162 Fourth St., West.

It would be seen, to be sure. Nobody could look at the page it was on without reading it, but there is nothing about it to make anybody think the Briggs piano better than any other piano, or as good as any other. The whole

I do not know just why comparisons should be odious, but they are generally considered so. However, a very marked difference exists between the advertising of C. L. Gorham & Co. and that of S. R. Leland & Son, both of Worcester, Mass., which seems to call for some comment.

I have talked about the Gorham advertising before, so that it should be tolerably familiar to the readers of this department. Here is one of Leland's recent ads., which shows on the face of it that they think very little about their advertising. It is written and set up in the same old

PIANOS.

Those intending to purchase a piano should look over our stock. We now have the **LARGEST STOCK OF LEADING PIANOS IN THE CITY,**

CONSISTING OF THE FOLLOWING WELL KNOWN MAKES.

CHICKERING & SON,
HALLET & DAVIS,
FISCHER,
EMERSON AND
STERLING.

Old Instruments Taken in Exchange.
EASY PAYMENTS. RENT.

S. R. LELAND & SON,
446 MAIN ST. 446.

style which has been in use ever since advertising began. There is no use buying space in the newspaper if you are going to neglect it after it is bought. You might as well expect an undeveloped gold mine to pay as to expect neglected advertising to pay. If you are going to let the ads. take care of themselves, you had better not buy any space at all.

In the following reading notice the usual style of the

JOHN PHILIP SOUSA.

THE "MARCH KING" AND HIS FAMOUS BAND—
HIS NEW OPERA COMPLETED.

John Philip Sousa, the great bandmaster, whose famous organization has been greeted with such enthusiasm at the Auditorium during the past week, is known as the "March King"—a title naturally arising from his captivating marches. It may not be generally known that he does not confine his compositions, however, but gives his fancy free rein. Indeed, he has just completed an opera for De Wolf Hopper. His judgment on musical matters is frequently sought, and his opinion on instruments daily demanded. After a critical examination he emphatically declared "The Kimball piano is first class in every respect."

Kimball Company is followed to a certain extent, but it is

Skeptic: One who doubts.—Webster.

OF A THOUSAND owners of *Aeolians* we can say 800 were skeptics. A hearing is the only means of convincing. The skeptic judges from our ADS. that the *Aeolian* is strictly mechanical—an Organette.

'Tis not. Everybody can play it, but no two play it alike. Some give it more expression than others. Some play Wagnerian Operas or Symphonies with better effect than the average orchestra.

Among many others we have supplied the following with this self playing orchestra—the *Aeolian*.

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Dr. Adele Hildeburn.
Dr. J. A. Bolard.
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C. J. Heppe & Son, 1117 Chestnut and 6th and Thompson.

Steck, Wheelock, Krell, Pease and Bacon Pianos, with Vibraphones in each.

I should think that it ought to be remarkably effective. ad. is a question which can easily be answered by a simple There is only one thing lacking in it, and that is a very "no," and would probably leave no impression.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

more plainly an advertisement than most of the others they have published.

The usual style is well illustrated by this notice about Robert Goldbeck, which seems to be purely an item of

ROBERT GOLDBECK'S RETURN.

THE DELIGHT OF THE GREAT ARTIST AT CHICAGO'S MUSICAL GROWTH.

The return of Mr. Robert Goldbeck to this city—signalized by a piano recital of which full mention has been made in the daily press—means very much to the art life of Chicago. After 20 years' residence abroad, during which time he has achieved great honor and fame as a pianist and operatic composer, he comes back to Chicago determined to remain—a welcome fact now fully assured. His prominence in the artistic world at once accords him the heartiest reception. His delight at the musical growth in this city is openly expressed. Not only does he find the art itself in an advanced position, but is astonished at the perfection of art productions. The magnificent concert grand piano he used at his recital—the Kimball—was made in this city and will hereafter be used by him, for he is frank enough to say: "The practically unlimited resources of the West seem illustrated in this piano, which affords the artist opportunity to produce every variety of effect."

news, but which is none the less a very strong advertisement.

* * *

Alfred Dolge & Son are publishing in the leading literary magazines a full page advertisement, which may possibly

CUT

The Zimmermann
Autoharp.

Easy
to play.

Easy
to buy.

Alfred Dolge & Son,
Selling Agents,
New York. FOR CHRISTMAS
A bewitching Musical In-
strument. Sold by all deal-
ers. Send for catalogue.

be good, but if it is, I cannot see it. It is about the Auto-

harp, and does not tell anything about the Autoharp. There is a very striking border around the page, and the ad. will be very sure to be seen. That, of course, is a valuable feature, but I believe it is the one valuable feature of the ad. I can only reproduce the general style of the ad.

My principal objection to it is that it does not tell plainly enough what the Autoharp is, and does not tell what it costs. Probably this advertisement is to be followed by others which will give this information. However, I think it is wise in all cases to make each advertisement complete in itself. There may be some thousands of readers of the magazines who will see the first ad. and will not see any subsequent ones. It is better to make an effort in each advertisement to gain direct and immediate trade from that advertisement, and not to depend for sales upon future ads. which may or may not be seen.

* * *

From Portland, Ore., I have a particularly good advertisement and a good reading notice. I cannot reproduce the ad. in the shape it was published. It was one inch deep across the bottom of a six column paper, and there is very little chance that anybody would miss seeing it.

Gustav Roth.

THE firm of Gustav Roth, of Markneukirchen, in Saxony, Germany, has recently published a beautiful illustrated catalogue referring particularly to instruments manufactured in that place. The descriptions and illustrations are gotten up in the highest artistic manner.

Mr. Roth is an acknowledged authority in the manufacture of string instruments, being a graduate of the celebrated school of Ludwig Bausch, Jr. The violins, violas and cellos made by him enjoy an excellent reputation in musical circles, and some of the rarest specimens of old Italian instruments have been intrusted to his care and treatment.

Drums of Aluminum.

ALUMINUM seems to be gradually superseding other metals. For some time past it has been extensively used in the German army, and now it has been introduced into the Austro-Hungarian army. The metal was made use of instead of brass in the manufacture of the drums of the crack Third Regiment of Infantry, and the experiment

Chickering

A few days since an Eastern dispatch appeared in the dailies to the effect that two carloads of "CHICKERING" PIANOS, embossed with the name of the manufacturer, advertising the "CHICKERING" COMPANY, Portland, Ore., was deemed worthy of notice for the reason that it was considered an unusually large shipment. Strange as it may seem, the WILEY B. ALLEN COMPANY have ordered another "CHICKERING" shipment, duplicating the last order. Now, why is this? Certain it is that many of the most prominent families in Portland have called to see, and have not only seen but purchased and placed in their homes the last week the "CHICKERING" PIANO. There are certain very potent reasons for this, which it will pay you to investigate, and you are earnestly requested to call at our warerooms, 211 FIRST STREET, and learn the secret of this unusual flurry in the sale of "CHICKERING" PIANOS.

Pianos

MISS MAY COOK.

HER PERFORMANCE WITH THE CHICKERING GRAND.

Like a living monster the great Chickering stood on the rostrum at the Arion Hall last evening—mute, defiant, with glistening ivories—as the accomplished and beautiful daughter of Prof. E. Cook, undaunted, took her position in front of the mighty instrument.

For a moment Miss Cook paused, with an earnest expression and with a movement—one gentle stroke only and the great piano seemed to know its master. Alive to the occasion, it obeyed her every wish; it bounded into life and yielded to every touch of the fair performer; now gentle, subdued and then strong, powerful, producing a tone and sending forth a rippling, brilliant strain of melody, which sent a thrill of ecstasy through the entire audience.

The "Chickering," with Miss Cook, won fresh laurels last evening, and made the Wiley B. Allen Company, the agents, more enthusiastic than ever over the fact that they represent the best piano on earth.—"Oregonian."

For regular use this kind of space would not be desirable, but for an occasional ad. it gives a great deal of display in very little space. A great many papers would not sell such a space at all, or if they did would put an almost prohibitory price on it.

The reading notice is probably a little bit too flowery in its diction, but occasional enthusiasm is excusable.

answered so well that the bands of the Vienna garrison have also been supplied with drums of this metal, and they are shortly to be issued to the whole of the bands of the Austrian army.

In the near future the trombone and all other heavy musical instruments now made of brass will most likely give way to aluminum ones. According to experts, the timbre of the aluminum drum is more melodious, and it is much lighter.—"Court Journal."

Waterloo Organ Company.

MR. MALCOLM LOVE, of the Waterloo Organ Company, very candidly stated last week that they were making nine Malcolm Love pianos and 35 Waterloo organs a week and were having no trouble in disposing of them.

The activity in both the organ and piano shops would consistently bear out Mr. Love's statement.

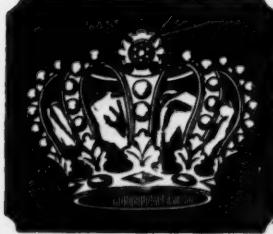
Some may think this a rather small output, but when is taken into consideration the fact that the goods manufactured by the house are not of the cheap grade, but high priced instruments, it is a pretty fair business.

The Malcolm Love pianos that are now being turned out are superior to anything heretofore made by them, both in case work and musical qualities. They have always finished their goods exceptionally well, and their cases are of handsome design.

Those coming through at the present time in walnut and oak are remarkably handsome, and in selecting veneers Mr. Love shows himself an expert.

Mr. Summers has been traveling through the South and East, and has found trade improving.

CROWN PIANOS AND ORGANS



With Orchestral Attachment

and Practice Clavier.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT, 323 to 333 SO. CANAL STREET, CHICAGO.



DEUTSCHER THEIL.

ZUR BEACHTUNG!

Die internationale Verbreitung unseres Blattes bildet die Veranlassung vorliegender Neuerung. Der „deutsche Theil“ soll vorläufig ein Mal im Monat erscheinen als Bestandtheil des wöchentlich zum Versandt kommenden „Musical Courier.“ In diesem „deutschen Theile“ wird allen Interessenten der Musik-Instrumenten-Industrie Gelegenheit geboten, sich über fachwissenschaftliche Fragen und sämtliche Exportverhältnisse zu orientiren.

Fabrikanten und Exporteure, die Geschäftverbindungen mit Amerika anknüpfen wollen erhalten sachgemäße Auskunft jeder Art durch unsere Geschäftsstelle in

LEIPZIG, Elsterstrasse, 27.

Alle Zuschriften betreffend Besprechung von Neuheiten, Preis-couranten, Beschaffung von Agenten, Auskunftsertheilung über die Creditverhältnisse amerikanischer Firmen, etc., etc., wolle man ebenfalls dorthin richten.

THE MUSICAL COURIER COMPANY.

ZUR LAGE DES EXPORTS NACH AMERIKA.

DER neue Zolltarif hat eine kühtere Aufnahme gefunden als zu erwarten stand. Dies liegt wohl hauptsächlich daran, dass die ungünstige Geschäftslage der letzten Zeit in den Vereinigten Staaten grössttentheils den Einfluss des Tarifes aufhebt. Nordamerika hat unter dem früheren Zollsysteem selbst am stärksten gelitten. Trotzdem gehen, wenn auch langsam, amerikanische Ordres ein und ist für die deutschen Fabrikanten der Augenblick gekommen, durch frisches Vorgehen und Fructificiren der Lage neue Absatzquellen sich zu erschliessen und die unterbrochenen Verbindungen zu erneuern. Eine Mahnung zu kräftigem Vorgehen scheint uns umso mehr am Platze, als es heute mehr als je gilt, fremdländischer und einheimischer Concurrenz die Spitze zu bieten. Die Rührigkeit des deutschen Exporteurs wird hauptsächlich mit darin bestehen müssen soviel als möglich persönlich die ersten Einleitungen zur Belebung des Geschäfts zu treffen, beziehentlich eine geeignete Persönlichkeit als Vertreter zu gewinnen. Dass dies eine schwierige Aufgabe, zumal bei Unkenntniss aller einschlägigen Verhältnisse, wird mancher Fabrikant schon an sich erfahren haben. Gelingt es ihm aber einen tüchtigen Agenten zu finden, so wird der Erfolg in den meisten Fällen nicht ausbleiben. Man muss hierbei berücksichtigen, dass sämtliche Importeure in Erwartung der nunmehr in Gültigkeit getretenen Zollermässigung ihre Bezüge in der letzten Zeit eingeschränkt haben. Der Verbrauch hat sich selbstverständlich bei weitem nicht in entsprechendem Maase vermindert. Man hat vielmehr die Lager bis auf das letzte Stück erschöpft. Es ist daher zweifellos, dass der amerikanische Markt in den nächsten Monaten aussergewöhnlich grosse Zufuhren gern aufnehmen wird.

Zur Wahrung der Interessen des deutschen Fabrikanten und Exporteurs legt sich aber nach den manigfachen amerikanischen Krisen die Erwagung nahe, dem Vertreter drüben vertrauenswürdige Berather zur Seite zu geben. Dies ist von unschätzbarem Werthe. Voraussetzung zu solcher Mitwirkung ist natürlich vor Allem Erfahrung, Ansehen und Einfluss und der Besitz geeigneter Verbindungen in den Vereinigten Staaten. Die Leser unseres Blattes können keinen

GERMAN DEPARTMENT.

NOTICE!

The international circulation of our paper begets the innovation which is here submitted. The "German Part" is to appear for the present, once a month as part of "The Musical Courier." In this "German Part" those interested in the Music Instrument Industry will be given an opportunity to acquaint themselves with scientific trade questions and export exhibits.

Manufacturers and Exporters who wish to engage in business relations with America, will receive the desired information relating thereto through the medium of our business office in

LEIPZIG, GERMANY, Elsterstrasse, 27.

All correspondence relating to Novelties, Price Lists, opening of Agencies, information regarding the Financial Standing of American Firms, etc., etc., should also be directed as above.

THE MUSICAL COURIER CO.

THE SITUATION AS REGARDS EXPORTS TO AMERICA.

THE new tariff of duties found a cooler reception than was anticipated. The cause of this may be found principally in the unfavorable condition of business in general, which prevailed lately in the United States and which mostly nullified the influences of the tariff. The United States suffered the most from the former system of taxation. In spite of this American orders are coming in, although slowly, and the moment has arrived for German manufacturers by a bold advance and by improving the situation to open up new markets and to renew interrupted trade relations. A warning to advance boldly seems to us to the point, as to-day more than ever it is necessary to resist foreign and domestic competition. The energy of German exporters will have to expend itself chiefly by a personal effort or through a proper representative for the revival of trade. That this is a hard task, especially when, unacquainted with all the details of the situation, many manufacturers are able to testify. Should a manufacturer, however, find a good agent, he generally will meet with success.

We must not let out of sight that importers expecting the lower tariff, as passed now, have reduced their orders considerably. The consumption, as a matter of course, has not been reduced in a comparative measure, and the stock is nearly reduced to the last lot. Therefore it is reasonable to believe that the American market will gladly accept large importations during the coming months.

For the protection of the German manufacturer and exporter, the American commercial crisis makes it incumbent that there should be a trusted counsellor at the side of his representative. This is of inestimable value. The presumption is that the collaborator has experience, standing, influence, and has

besseren Rathgeber für ihre Interessen auf dem amerikanischen Markte finden als die "Musical Courier Company," 19 Union Square, New York, die gern bereit ist über all die einschlägigen Verhältnisse durch ihre deutsche Geschäftsstelle in Leipzig, Elsterstrasse 27, jedwede Auskunft zu geben.

ALLGEMEINE RUNDSCHAU.

Das Jahr 1893 ist im Allgemeinen kein besonders günstiges für die Musikinstrumentenindustrie gewesen, wenn man auf einem Globus die guten Absatzgebiete mit roth, die schlechten mit schwarz und die mittelmässigen mit grau anmerken wollte, die Weltkugel würde aussehen als wäre sie in einen Trauerflor gehüllt. Die verschiedenen Zollkriege haben den Handel in Europa sehr geschwächt. Der russische Handelsvertrag ist noch zu neu, um bereits die erwarteten goldenen Früchte zu tragen. So bleibt den strebsamen Industriellen nur der überseeische Export, und wie es mit demselben in den vergangenen zwölf Monaten bestellt war geht aus den übereinstimmenden Berichten der verschiedener Handelskammern hervor, die wir hier kurz zusammenfassen.

Die Ausfuhr nach den südamerikanischen Freistaaten hat sich durchaus nicht gehoben. Die immer wiederkehrenden politischen Unruhen und die zahlreichen Umwälzungen in der Gesetzgebung und Vertretung im Auslande lähmen jeden Verkehr. Die Sorge um die nächste Zukunft drängt naturgemäß die Kauflust zurück. Selbst wo Ordres ertheilt werden, ist an eine Ausführung kaum zu denken, da die betreffenden Augenblicksregierungen Niemanden Vertrauen einflössen und keine Garantie für die Rechtsgültigkeit der abgeschlossenen Verträge bieten. Die Sendungen dorthin sind deshalb kaum nennenswerth. Brasilien macht allerdings in einzelnen Geschäftszweigen, z. B. *Pianos*, eine rühmliche Ausnahme. Dies ist aber selbstverständlich bei einem Reiche, von dessen gebildeten Einwohnern mindestens 5 Prozent Deutsche sind.

Das australische Geschäft hat sich gegen das Vorjahr ebenfalls nicht verbessert. Hier lag die Schuld an den monatlangen, grossen Streicks und dem niedrigen Silbercours. Derselbe ist wohl auch die Ursache, dass bei den wenigen Bestellungen meistens billige Waare verlangt wird, während die besseren Instrumente auf Lager bleiben. Die wenig glänzende Lage des Orients ist bekannt. Unsere Fabrikanten und Exporteure zögern lange bei den sich darbietenden Verbindungen, ehe sie darauf eingehen. Sie haben zu schlimme Erfahrungen gemacht. Wenn auch das Risico nach Indien und dem weiteren Ost- und Südasien nicht so gross ist, so haben die dort beschickten Plätze sich doch nicht als die erhoffte Geldquelle bewährt. Afrika ist trotz aller Forschungs- und Handelsexpeditionen für die grosse Mehrheit unserer Industriellen terra incognita geblieben, auf der sich hervorzuwagen ihnen ein zu kostspieliges Experiment dünkt; anderseits werden sie hart von der englischen, französischen und holländischen Concurrenz bedrängt, was die Preise wesentlich beeinflusst, ja zum Theil jeglichen Verdienst illusorisch macht.

So bleiben neben einzelnen Inselgruppen Polynesien, etc., nur die Vereinigten Staaten von Nord-Amerika als Absatzgebiet. Aber selbst hier stösst der deutsche Markt auf Schwierigkeiten manichfacher Art. Der Schaden, den die frühere McKinley Bill gebracht hat, ist ein unberechenbarer, von den langwierigsten Folgen begleitet. Es wird der ganzen Spannkraft unserer deutschen Exporteure bedürfen, wenn sie in dem harten Kampfe drüber siegen wollen. Die Beliebtheit, welcher sich die deutschen Fabrikate aber jederezit erfreut haben, lässt mit Bestimmtheit erwarten, dass die Ausfuhr nach Amerika in kürzester Zeit wieder in voller Blüthe steht. Dies gilt in erster Reihe von den *Pianos*, trotz der vielfach verbreiteten Ansicht: Die Amerikaner bedürften unserer Instrumente nicht mehr, da sie selbst gleich gute fabrizirten. Die alten eingeführten Firmen behaupten nicht nur ihren Rang, sondern es treten auch neue hinzu, denen es, dank der gelieferten gediegenen, preiswerthen Waare bald gelingen wird festen Fuss zu fassen.

Dasselbe kann von der Herstellung von *Pianoforte-Bestandtheilen* gesagt werden. Auch hier waren im Vorjahr wenig glänzende Resultate zu verzeichnen, doch ist begründete Aussicht auf ein rapides Zunehmen des Geschäfts vorhanden.

Die Production von *mechanischen Musikinstrumenten*, namentlich Symphonions und Polyphons, hat wiederum stark an Umfang zugemommen, ja es konnte in einzelnen Fällen nicht einmal der Nachfrage genügt werden. Die neu unter den verschiedensten Gestalten eingeführten *Music-Automaten* fanden günstige Aufnahme und gehen bestimmt noch einer grossen Zukunft entgegen. Die Schweizer Musikwerke mit bestifteten Walzen, Hauptconcurrentenartikel, wurden immer weniger verkauft. Ihre Tage scheinen gezählt.

"ALTE" VIOLINEN.

Unter dieser Spitzmarke machte folgende Notiz die Runde durch verschiedene deutsche Fachzeitschriften und Localblätter: "Ein die Täuschung der Käufer erleichtender 'Fabrikgebrauch' hat sich im Geigenbau eingebürgert und mahnt zur Vorsicht beim Ankauf 'alter' Violinen. Eine Fabrik von Musikinstrumenten in Sachsen bezeichnet ihre künstlich alt gemachten Fabrikate eingestandenermassen mit Etiquetten, welche auf anscheinend altem Papier mit alten Typen gedruckt die Worte tragen: 'Antonius Stradiarius Cremonensis—Faciebat Anno 1712.' Die Zwölf der Jahreszahl ist mit verblasster Tinte handschriftlich zugefügt. Der Zettel trägt den Stempel des berühmten Cremonenser Geigenbauers, das A S mit dem Kreuz. Die Fabrik verkauft solche Instrumente zu einem Preise, der dem Werthe des Fabrikates entsprechen dürfte. Durch einen derartigen 'Fabrikgebrauch' kann aber sehr leicht dem Schwindel Thür und Thor geöffnet werden, wenn derartig wahrheitswidrig bezeichnete Geigen in die Hände unreeller Personen kommen." Wir können uns der "Zeitschrift für Instrumentenbau" anschliessen, welche hierzu schreibt: "Wir glauben zwar kaum, dass sich ein Geigenkennner durch solche Falsificate täuschen lässt, aber es gibt doch so viele Nichtkenner, die leider auf

intimate business relations in all the North American States. The readers of our paper cannot find a better councillor for their respective interests in the American market than THE MUSICAL COURIER COMPANY, 19 Union square, New York, which will gladly give all desired information through the Liepsic office, Elsterstrasse 27.

GENERAL REVIEW.

The year 1893 has not been especially satisfactory to the musical instrument industry. Were the good trade districts marked in red on a globe and the poor ones in black, the two hemispheres would look as if clothed in mourning. The various tariff fights have weakened trade in Europe. The Russian treaty of commerce is too recent to realize the golden expectations formed. Nothing then remains to the active trader other than the transatlantic export trade, the condition of which during the past twelve months is clearly shown by unanimous reports of the different chambers of commerce, which we will here shortly chronicle.

The export to the South American republics has not improved. The periodical political revolutions, the many changes in the legislatures and foreign representation are a drawback to all commerce. Anxiety for the future places any desire toward purchases in the background. Even where orders have been sent, acceptance of the same cannot be thought of, as these governments of a day are not calculated to give confidence, nor is there any guarantee for the lawful value of the contracts. The exportations there are therefore hardly worthy of notice. For Brazil we must make an exception in some branches of trade, notably pianos. But this may be expected in a state where at least 5 per cent. of the intelligent inhabitants are Germans.

The Australian trade, compared with the previous year, has not improved. The cause of this must be sought for in great strikes and the low silver value. This is probably the cause that the few orders received are for cheap goods, while the higher class instrument remains in stock. The poor condition of the Orient is known. Our manufacturers and exporters hesitate to accept orders before filling the same; they have met with sad experiences in that direction. Although the risk is not so great in India, East and South Asia, the places to which goods were sent failed to prove the hoped-for gold mines. Africa, in spite of the many expeditions of discovery and commerce, is for the great majority of manufacturers an unknown territory which they dare not think of entering. On the other side the English, French and Dutch competition is too great, influencing the prices and making profits illusionary.

Apart from the Polynesian Islands there remains as a place for exports only the United States of America. But even here the German market meets with drawbacks of all sorts. The damage the late McKinley bill brought will be felt a long while. It will need all the grit of our German exporters to conquer over there in the hard fight. The favor which German ware has always enjoyed gives us legitimate reasons to assert that before long exportation will again be in full bloom. In the first line this will affect the piano trade, in spite of the widespread belief that the Americans do not need our pianos any more, as they manufacture them equally good. The old established firms not only maintain their positions, but new ones are also establishing themselves, and, thanks to the excellent and praiseworthy goods they furnish, will soon succeed in taking root.

The same can be said of the manufacture of the different parts of the piano. During the last year few good results were shown in this country; however, there are well founded expectations of a rapid increase in trade. The production of mechanical instruments, especially Symphonions and Polyphones, has again increased; in several cases the demand could not even be supplied. The new and different forms of music automatons found a good market and have certainly a great future. The Swiss music works with pegged cylinders, the principal competition, had diminished sales. It seems that they have had their day.

"OLD" VIOLINS.

Under this caption the following notice is making the rounds of the different German trade and local papers:

A "manufacturer's custom" to easily deceive purchasers of violins has made its appearance, and the utmost care is recommended when purchasing "old" violins. A factory of musical instruments in Saxony labels its violins, made "old" artificially, by pasting on the inside a seemingly old paper printed with old type bearing the words: "Antonius Stradiarius Cremonensis—Faciebat Anno 1712." The 12 is written with pale ink. The paper also bears the mark of the celebrated Cremonese violin maker—the A. S. with the cross. The factory sells these violins at a price which answers the quality of the goods. By the adoption of this "manufacturer's custom" the door is wide open for fraud and deceit when violins marked as above are in the hands of unprincipled persons. We can corroborate what the "Zeitschrift für Instrumentenbau" says:

"We hardly believe that a violin expert can be deceived by these falsifications; but there are many who are not in the secret who may unfortunately be swindled. The worst of it is that our laws have no provisions by which these forgers can be punished. By the word 'forger' we wish to designate only those who 'knowingly' try to sell these falsified instruments as genuine. The production of these so-called 'master violins' is effected by giving the wood an old, yellowish or brown color by steeping it in licorice water, extract of coffee, extract of chicory and wood vinegar. Artificial cracks and worm holes, the chin-worn appearance of the varnish, applications of layers of colophonium—all these give the instrument a patriarchal look, and in conjunction with another artifice, the so-called preparing of the wood, are calculated to deceive. The latter is a de-

solche Täuschungen hineinfallen. Das Schlimmste an der Sache ist aber, dass unser Strafgesetz kaum eine Handhabe bietet, die Fälscher zur Rechenschaft zu ziehen und zu bestrafen." Unter dem Ausdrucke "Fälscher" mögten wir allerdings nur diejenigen verstehen, die solche Falsificate *wissentlich* als echte Meistergeigen an den Mann zu bringen suchen. Die Herstellung der sogenannten "Meistergeigen" geschiet in der Weise, dass man den altgelblichen oder bräunlichen Farbton des alten Holzes durch Beizen mit Lakritzenwasser, Kaffeeextrakt, Cichorienwasser und Holzessig erzielt. Künstliche Risse und Sprünge, eingebohrte Wurmlöcher, scheinbare Abnutzung des Lackes durch das Kinn, aufgetragene Kolophonumschichten, etc., geben den Instrumenten patriarchalisches Aussehen und sind in Verbindung mit einem weiteren Kunstgriffe, dem sogenannten Präpariren des Holzes wohl geeignet Täuschungen hervorzurufen. Unter letzterem ist ein Verfahren zu verstehen, das dem Holze veraltetes Aussehen giebt und den ihm eigenen, dumpfen Klang beseitigt. Die rohen Hölzer werden dabei einer sehr hohen Temperatur ausgesetzt und dann mit Pikrinsäure und Antipyrogen behandelt.

DIE SAECHSISCHE INDUSTRIE UND DER EXPORTVEREIN FUER DAS KOENIGREICH SACHSEN

könnten Grosses schaffen, wenn die erstere die Bestrebungen des letzteren besser unterstützen. Leider ist dem nicht so. Kleinliche Anschauungen, falschgebrachte Sparsamkeit, etc., der Industriellen machen dem Exportverein das Vorwärtsdringen mitunter recht schwierig. So sendet der Exportverein demnächst einen bewährten Geschäftsreisenden nach dem Süden und Südosten von Afrika zum zweiten Male hinaus, um die bereits geschaffenen Verbindungen zu befestigen, sowie weitere Verbindungen anzuknüpfen. Der Reisende, der schon bei der ersten Geschäftstour auf ganz bedeutende Erfolge zurückblicken konnte, wird diesmal folgende Plätze besuchen: Cape Town, Kimberley, Vryburg, Mafeking, Cradock, Port Elizabeth, Graf Reinet, Grahamstown, East London, King Williams Town, Queenstown, Moltenco, Aliwal-North, Bloemfontein, Pretoria, Johannesburg, Barberton, Pieter-Maritzburg, Durban, Lorenzo Marques, Beira; also places in Mashonaland. The traveling expenses for each firm is exactly what it would cost to have one of their own people travel one month in Germany. In this direction the manufacturers ought to do every possible thing to secure these markets. We learn that this agent is shortly to leave Saxony with his samples on his trip southward.

vice to give the wood an old character and to eliminate its peculiar hollow sound. The raw wood is exposed to a high grade of temperature and then treated with acid of picrine and anti-pyrogen."

SAXON INDUSTRY.

Saxon industry and the Export Society for the kingdom of Saxony could accomplish a great deal if the first mentioned gave better support to the latter's endeavors. Unfortunately this is not so. Narrow views, false economy, &c., on the part of the manufacturers make the forging ahead of the society a hard task. The Export Society is about to send for a second time a traveling agent to the south and southeast of Africa in order to strengthen business relations already made or to create new markets. The agent, who already, after a first tour, could boast of remarkably good results, will visit on this occasion, Capetown, Kimberley, Vryburg, Mafeking, Cradock, Port Elizabeth, Graaf-Reinet, Grahamstown, East London, King Williams Town, Queenstown, Moltenco, Aliwal-North, Bloemfontein, Pretoria, Johannesburg, Barberton, Pieter-Maritzburg, Durban, Lorenzo Marques, Beira; also places in Mashonaland. The traveling expenses for each firm is exactly what it would cost to have one of their own people travel one month in Germany. In this direction the manufacturers ought to do every possible thing to secure these markets. We learn that this agent is shortly to leave Saxony with his samples on his trip southward.

Prince Friederich August shows great interest in Saxony's trade, and especially its exportations. For years as honorary president of the Export Society he has attended the meetings of the executive council, giving evidence of his interest in matters of the society as well as on all matters relating to Saxony's exportations.

THE CENTRE OF SAXONY'S MUSICAL INSTRUMENT AND STRING MANUFACTURE.

I.—MARKNEUKIRCHEN.

Musical instruments, especially wind instruments, were formerly manufactured exclusively by individual manufacturers, who lived in the large cities, such as Vienna, Prague, Berlin, Dresden, Leipsic, Munich, Mayence, Hanover, &c. It was only in the production of violins that this was different, as for over 300 years certain localities, especially in Upper Italy, Tyrol, Salzburg and Bohemia were noted for violin making. It was during the middle of the seventeenth century, after the Thirty Years War, that the art of violin making, respectively violins, basses, gambas and mandolins, was introduced in the Saxon Vogtland by Bohemian workmen. The first charter given the guild of these violin makers was confirmed by Duc Moritz of Saxony, March 6, 1617.

The Upper Vogtland was up to several decades ago almost excluded from the trade centres. It was only in 1835 that* the first wagon road was built which connected Markneukirchen with Oelsnitz. To illustrate how wretched the condition of the roads were previously to that time it was a common saying, "If we get our goods as far as Oelsnitz, then there are hopes that they will reach America." Of course to-day goods are shipped from the Markneukirchen railway station direct to all countries.

The first violin makers had to use the most primitive means to find their way to a market. With wheelbarrow, knapsack or the so-called Reff they traveled over the country, often as far as the shores of the North Sea, visiting village and city fairs. These violin makers—many of whom had thus laid the foundations of present flourishing factories—proved at the same time the pioneers for the development of the Vogtland instrument industry. In order to cater to their customers they had to carry, besides violins and basses, other musical instruments and articles that were in demand, which they had to obtain first from Leipsic, Dresden, Prague, &c. Owing to this, young people of Markneukirchen would go to places where they found factories where they could learn the making of wood and brass instruments. What these wandering violin makers learned in their intercourse with musicians and what the young people learned in the foreign shops was later transplanted to the Vogtland, and in time was improved upon. In this way, little by little, the manufacture of every instrument had taken root in the district. These goods were sent formerly to Switzerland, Tyrol, France, Holland, England, Germany, Denmark, Norway, Sweden, Russia and Poland; then through express or freight offices to Spain, Portugal, Turkey, and across the Atlantic Ocean.

Vogtland instruments were shipped to America as early as the middle of last century; not direct, however, but through Nüremberg and Sonneberg merchants, who passed the goods as from Nüremberg and Sonneberg.

About the year 1805 a shoemaker, Gottlieb Paulus, of Markneukirchen, left for America, where he joined the Quakers at Bethlehem. He opened a small place for the sale of musical instruments, which had been sent to him direct from home. In 1826 he sent for his nephew, Heinrich Gütter, who joined him. These and George and August Klemm, two brothers, and others who arrived about that time from the same place gave a stimulus to the Markneukirchen musical instrument trade. It was especially from New York and Philadelphia that the imported goods were sent still further south as far as Brazil, which brought about at a later date direct communications, so that at the present time goods are shipped direct from Markneukirchen to all parts of the globe.

In Germany, in fact all over Europe, the Vogtland trade has steadily gained in influence, not being affected by important competition which tried to bar the way on all sides. It is a fact that "Vogtland goods" had to combat—and even up to date—with a prejudice as not being substantial. The cause for this is

DAS CENTRUM DER SAECHSISCHEN MUSIKINSTRUMENTEN UND SAITEN-FABRIKATION.

I.—MARKNEUKIRCHEN.

Musikinstrumente, vorzüglich Blasinstrumente, wurden früher fast ausschliesslich von einzelnen Fabrikanten gefertigt, die in grösseren Städten, namentlich in Wien, Prag, Berlin, Dresden, Leipzig, München, Mainz, Hannover, u. s. w., lebten. Nur mit der Violinfabrikation scheint dies anders gewesen zu sein, da diese schon seit fast 300 Jahren einen Industriezweig gewisser Orte und Gegenden bildete und besonders in Oberitalien, Tyrol, Salzburg und Böhmen heimisch war.

Bereits um die Mitte des Siebzehnten Jahrhunderts, nach dem dreissigjährigen Krieg, wurde die Kunst des Geigenbaus, d. h. das Verfertigen von Geigen, Bässen, Gamben und Mandolinen durch böhmische Exultanten in das sächsische Vogtland getragen. Die ersten Innungsartikel dieser Geigenmacher sind vom Herzog Moritz von Sachsen unter'm 6. März 1617 bestätigt worden.

Das obere Vogtland lag bis vor wenigen Jahrzehnten den Verkehrswegen der Handelswelt noch fern. Erst im Jahre 1835 wurde eine Chaussee von Markneukirchen nach Oelsnitz gebaut. Wie schlecht es bis dahin um den Transport ausgesehen haben mag, beweist die noch bis heute in Erinnerung gebliebene, damals gebräuchliche Trostrede: "Wenn wir unsere Waaren nur erst bis Oelsnitz haben, dann kommen sie auch schon nach Amerika." Gegenwärtig freilich geschieht der Versand der Waaren vom Bahnhofe Markneukirchen aus direct nach allen Gegenden hin.

Die ersten Geigenhändler mussten sich jedoch in primitivster Art behelfen um Absatz für ihre Waaren zu finden. Mit dem Schiebkarren, dem Ranzen oder sogenannten Reff durchzogen sie das Land weit und breit, kamen sogar auf ihren Handelsreisen bis an die Ufer der Nordsee und besuchten die Messen und Märkte grösserer Städte. Diese ersten Geigenhändler, welche zum Theil den Grund zu manchen jetzt in hoher Blüthe stehenden Geschäftshäusern gelegt haben, waren zugleich die Pioniere für die weitere Entwicklung der vogtländischen Instrumenten-Industrie. Denn um der Nachfrage ihrer Abnehmer vollständig genügen zu können, waren sie genötigt, neben ihren Geigen und Bässen noch andere Musikinstrumente und einschlagende Artikel, welche sie erst von Leipzig, Dresden, Prag, etc., beziehen mussten, bei sich zu führen. Dies führte dann dazu, dass junge Leute von Markneukirchen in die Fremde gingen und an anderen Orten die Fabrikation der Holz- und Messingblasinstrumente zu erlernen suchten. Und was die von Ort zu Ort ziehenden Geigenhändler auf ihren Reisen und bei ihrem Verkehr mit Musikern sahen, was die wandernden Gesellen in fremden Werkstätten erlernten, das suchte man auf heimischen Boden zu verpflanzen und mit der Zeit zu vervollkommen.

Auf diese Weise hat sich nach und nach die Fabrikation sämmtlicher Musikinstrumente im Vogtland eingeführt. Diese Fabrikate gingen damals "nach der Schweiz, Tyrol, Frankreich, Holland, England, Deutschland, Dänemark, Norwegen, Schweden, Russland, Polen; sodann durch Spediteure nach Spanien, Portugal, der Türkei und über den Ocean." Schon Mitte des vorigen Jahrhunderts sind vogtländische Instrumente nach Amerika gesandt worden, jedoch nicht direct, sondern dieselben wurden von Nürnberger und Sonneberger Kaufleuten bezogen, und von diesen als sogenannte Nürnberger und Sonneberger Waaren mit verschickt.

Etwa um das Jahr 1805 ging ein Markneukirchener Schuhmacher, Gotlob Paulus, nach Amerika, wo sich derselbe in Bethlehem an die Herrnhuter Gemeinde anschloss. Dieser fing einen kleinen Handel mit Musikinstrumenten an, die er sich von Markneukirchen direct schicken liess. Im Jahre 1816 liess derselbe seinen Neffen, Heinrich Gütter, zu sich kommen. Durch diese Vogtländer und durch die 1815 ebenfalls nach Amerika übergesiedelten Gebrüder, Georg und August Klemm, denen später noch andere Landsleute folgten, gewann die Handelsverbindung mit Amerika bald einen regelmässigen Verkehr. Von Nordamerika, namentlich von New York und Philadelphia aus, wurden die eingeführten Markneukirchener Musikwaaren weiter nach dem Süden und nach Brasilien versandt, woraus später ebenfalls direkte Handelsverbindungen entstanden, so dass jetzt die Vogtländischen Fabrikate unmittelbar nach allen bekannten Gegenden der Welt gehen.

In Deutschland, wie in ganz Europa, hat der Vogtländische Instrumentenhandel immer mehr an Ausdehnung gewonnen, ungeachtet der bedeutenden Conkurrenz, die sich demselben überall entgegenstellte. Besonders hatte das Fabrikat als "Vogtländische Waare" immer, und auch noch heutzutage gegen ein gewisses Vorurtheil zu kämpfen, als sei dasselbe weniger solid. Grund hierfür sind eintheils die billigen Preise, andertheils die sogenannte ordinäre Waare, welche als Vogtländer Fabrikat vielfach in den Handel kommt, während die besseren Sorten immer noch unter fremder Signatur verschickt werden! Das leitende Prinzip der Fabrikation im Vogtland ist Wohlfeilheit, verbunden mit dem Streben, auch den höheren Anforderungen der Kunst zu genügen. Kein Kenner oder Kunstmensch wird die Tragweite dieses Strebens unterschätzen; consequent, und mit Ausdauer fortgesetzt, wird hoffentlich immer mehr jene Perfection in der Verfertigung billiger Instrumente erreicht werden, welche auch den wenigst bemittelten Musikern die Möglichkeit bietet ein gutes Instrument sich erwerben zu können. Von welch wohltätigem Einflusse dies auf die Verallgemeinerung und Entwicklung der Kunst sein muss bedarf keiner Erläuterung, und hier ist es mehr, als in irgend einer anderen Richtung Pflicht der Künstler und der Kritik, durch Aufmunterung zu wirken und mit der Anerkennung nicht zurückzuhalten.

Der Bezirk der Instrumenten-Fabrikation im sächsischen Vogtlande umfasst einen Flächenraum von fast einer Quadratmeile. Klingenthal, mit Brunndöbra, Adorf und Brambach, bezeichnen in demselben so ziemlich die Endpunkte, und die Bevölkerung von einigen dreissigen Ortschaften findet außer der Landwirtschaft in diesem Zweige ihren Haupteerb.

Im Vogtlande ist der Charakter der Hausindustrie vorherrschend, d. h., die Fabrikation fällt einer grösseren Anzahl kleiner Unternehmer (Meister) anheim, welche die Instrumente aus eigen angeschafftem Material, in eigener Werkstatt allein oder mit einer Anzahl Gehilfen (Gesellen und Lehrlinge) anfertigen und zum grössten Theile an die kaufmännisch betriebenen Handelsfirmen verkaufen.

Wenn nun auch aus diesem Verhältniss für die Fabrikanten der Uebelstand einer gewissen Abhängigkeit von den Händlern entsteht, so ist doch nicht zu erkennen, dass Letztere einen höchst vortheilhaften Einfluss auf die Entwicklung der vogtländischen Instrumenten-Industrie gehabt haben. Die kaufmännisch betriebenen Handelsfirmen haben mit ihren grossen Capitalien die Production befruchtet, sie durch ihre Einsicht und Erfahrungen organisiert und veredelt Vorschüsse zu Anschaffung von Material gewährt, und durch ihre ausgebreiteten Handelsverbindungen fort und fort für einen ausgiebigen Absatz—diese nachhaltigste Quelle der Production—gesorgt. Das Hauptgeschäft wird durch überseeische Einkäufer am Platze gemacht! Von den mit der Entwicklung der vogtländischen Instrumentenfabrikation eng verknüpften Namen sind aus Markneukirchen folgende Firmen zu nennen: Theodor Stark, Michael Schuster, jun., Aug. Dürrschmidt, Adolf Dürrschmidt, Edmund Paulus, Schuster & Co., Paul Stark, C. G. Schuster, jun., Albin Bauer, jun., Moritz Gläsel genannt Wiener, C. G. Glier & Sohn, Chr. Heberlein, jun., Ludwig Heberlein, G. & A. Klemm, Ernst Paulus, G. A. Pfretzschner, Gebr. Schuster, C. A. Schuster, C. F. Schuster & Sohn, F. T. Merz, Hitzerothe & Schatz.

Die meisten dieser Häuser handeln mit sämmtlichen Instrumenten und deren einzelnen Bestandtheilen. Die uns zum Beispiel vorliegende illustrirte Preisliste der Firma Theodor Stark—der wir auch die beiden Abbildungen zu diesem Artikel, Theodor Stark's Musterzimmer und Ansicht von Markneukirchen, entnommen haben—umfasst in hocheleganter, künstlerischer Ausstattung 116 Seiten. Den wichtigsten Artikel der Markneukirchener Industrie, die Violinen—repräsentieren neunzehn photo-litographische Illustrationen. Sie stellen bis in die kleinsten Einzelheiten die verschiedensten Geigenarten dar.

Der älteste Theil der Markneukirchener Instrumentenfabrikation ist, wie bekannt, der Bau von Streichinstrumenten, Gitarren, Mandolinen, u. s. w. In neuerer Zeit hat sich dieser Gewerbszweig bedeutend ausgebildet. Es mögen in Markneukirchen und Umgegend im Jahre durchschnittlich 50,000 Violinen gebaut werden. Die Markneukirchener Meister könnten früher mit den Mittenwalder Concurrenten nicht gut gleichen Schritt halten. Dies änderte sich jedoch von da an, als junge Arbeiter in die Fremde gingen, die Modelle der

partly to be ascribed to the low prices, partly because of the so-called "ordinary goods" which are sold as Vogtland manufactures, while the better class of goods are still sent abroad under foreign labels.

The leading feature of the instrument trade in Vogtland is cheapness united with the endeavor to combine it with the requirements of art. No artist or amateur will underrate this sentiment; with patience and perseverance perfection in the manufacture of instruments will be obtained, and then musicians with small means will be able to acquire good instruments.

It is hardly necessary to point out the beneficial influence of this on the universal adoption and development of the art; it is in this direction more than in any other that artists and critics should give encouragement. The district of the instrument trade in Vogtland covers nearly a German square mile. Klingenthal with Brunndöbra, Adorf with Brambach mark the boundary, and about thirty villages make it their means of existence. In the Vogtland the predominant character of the industry is the home or house industry; that is, where the master of a small shop is manufacturing from his own material, either alone or with the aid of a number of workmen and apprentices, and disposing of his goods to trade firms. Even if in this relation with the trader the workman is in somewhat of a dependent position, and it is not to be gainsaid that the trade firms have had a highly beneficial influence on Vogtland instrument industry. The large firms have fructified production with their capital; they have by their experience and knowledge organized, ennnobled, given advances and loans for the purchase of material, and they have effected through widespread commercial intercourse a never failing market, which is the best stimulant of production.

The principal trade is with the transatlantic buyers on the spot. Among the names of those firms which are closely united with the instrument trade in Markneukirchen the following are to be mentioned: Theodor Stark, Michael Schuster, Jr., Aug. Dürrschmidt, Adolf Dürrschmidt, Edmund Paulus, Schuster & Co., Paul Stark, C. G. Schuster, Jr., Albin Bauer, Jr., Moritz Gläsel, known as "Wiener," C. G. Glier & Son, Chr. Heberlein, Jr., Ludwig Heberlein, G. & A. Klemm, Ernst Paulus, G. A. Pfretzschner, Gebr. Schuster, C. A. Schuster, C. F. Schuster & Son, F. T. Merz, Hitzerothe & Schatz.

Most of these firms deal in every kind of instruments and their parts. For instance, we have before us an illustrated price list of the house of Theodor Stark (from which we have taken the following cuts—one of Mr. Stark's sample room and the other a view of Markneukirchen). The book is an artistic production of 116 pages. The principal articles of the local trade—violins—are represented by nineteen photo-lithographic illustrations. They represent all the different kinds of violins in all their details.

The oldest branch of the Markneukirchen instrument manufacture, as has been already mentioned, is the making of string instruments, guitars, mandolins, &c. Lately this branch has received a great impetus. The yearly output from Markneukirchen and its vicinity may not fall short of 500,000 violins. Formerly Markneukirchen could not keep step with the competitors of Mittenwald, but this was changed from the day the young artisans left for foreign parts, who then brought back from there models of the old masters and perfected themselves by close application and perseverance in the art of violin making, until the Mittenwald violins have to take a back seat as regards tone and complete readiness for use. The best proof of this assertion was furnished by the Vienna World's Exposition in 1873. The world renowned firms of Mittenwald received only for their exhibitions of string instruments, from the smallest violin to the contrabass, honorable mention, while those of Markneukirchen were distinguished by one medal for progress and two medals for merit. It is worthy of notice that lately the orders called less for decorations, that is, inlays with mother of pearl, goldfish, &c., and more for a good quality.

Simultaneously with other booms in the violin industry, the guitar trade started up. Formerly guitars were made as a side issue by some violin makers. About 1820 several cabinet makers, especially a certain Martin, whose son still carries on the trade of guitar making in America; Gottlob Wild and Carl Jacob, who had worked in a guitar factory of Vienna, began the industry at home. At that time the Guild of Violin Makers, claiming the sole right to build guitars, made a great fight to prevent these people from practicing their industry and the case was brought into court. It was decided, after several years of fighting, that the cabinet makers who built guitars had to join the Violin Makers' Guild. At present, aside from a tremendous supply of so-called ordinary guitars, Markneukirchen furnishes elegant inlaid guitars, which are equal in every respect to the best foreign manufactures. It is fifty years since zither making began, and at the present time Markneukirchen furnishes great varieties, while formerly they had to be brought from Vienna, Linz, Passau, &c.

Only a few firms make mandolins, lutes, viols, banjos, philomelons, métromènes, harps, drums, tambourines, aeolian harps or cymbals (cinellen), triangles, lyra, chimes and bell trees.

For the middle class and a part of the finer qualities of violins, 'cellos and basses, the different parts, like the backs, fronts, necks, &c., are made in the neighborhood, and then put together and finished by Markneukirchen workmen. The varnishing and polishing are mostly done by women. The wood is cut in veneer also at Markneukirchen. The chief material for this branch is maple, pine, ebony, yacaranda or palisand and mother of pearl. The wood for sounding boards (fir and pine) comes from Bohemia. The import of foreign woods which is used for string instruments aggregates 1,500,000 pounds. The wooden parts of guitars and zithers are principally made in Graslitz and Zwota. Much complaint is made of the scarcity of better sorts of wood, like a good

alten Meister mit heim brachten und sich durch Fleiss und Ausdauer in der Kunst der Geigemacherei so vervollkommen, dass gegenwärtig die Mittenwalder Geigen bezüglich des Tones, genaues Aptiren (vollständiges spielbares Vorrichten) als überflügelt zu betrachten sind. Den besten Beweiss für diese Behauptung lieferte die Wiener Weltausstellung im Jahre 1873. Die weltbekannten Firmen von Mittenwalde erreichten auf ihre ausgestellten Streichinstrumente (von der kleinsten Geige bis zum Contrabass) nur das Anerkennungsdiplom, während die Markneukirchener Instrumente durch eine Fortschrittsmedaille und zwei Verdienstmedaillen ausgezeichnet worden sind.

Bemerkenswerth ist, dass in der letzten Zeit weniger decorite, das heisst mit Einlagen von Perlmutter, Goldfisch und dergleichen versehene Geigen, als vielmehr solche von gutem Ton verlangt werden und dass die Nachfrage nach guten Qualitäten sehr zugenommen hat.

Gleichzeitig mit dem Aufblühen der Geigemacherei vervollkommen sich auch der Guitarrenbau. Früher wurde derselbe blos von den Geigemachern mit betrieben, von denen Einzelne sich auch mit dem Guitarrenbau beschäftigten. Ungefähr um 1820 fingen jedoch auch einige Tischler und zwar ein gewisser Martin—dessen Sohn jetzt noch als vorzüglicher Guitarrenfabrikant in Amerika

English, Pernambuco and fine ebony. The finer class and higher priced bows are nearly all made in Markneukirchen.

The manufacture of strings consists of two branches, the making of gut strings and the covered or overspun strings. This branch of industry has made such progress during the last twenty-five or thirty years that it now employs more than ten times as many people as it did formerly.

The raw material for strings is sheepgut. These are obtained from Italy and France, where strings are also made, and from the most distant parts of the world. In former years Denmark furnished the best gut, as they kill there mostly lamb; this is very fine and thin and is usually made into the better quality of string. With the extension of this as well as other branches of industry using gut it became necessary to look for other places of supply. At present England and Russia control the market. The gut of the English sheep is thicker and stronger than that of Denmark and is made into D and A strings for violins and correspondingly for other string instruments. When split they are also used for E strings. The English gut seems to deteriorate with every year. This is attributed partly to the improvement of the stock (as the higher the breed the less value the gut for manufacturing purposes), and partly in the



GEMISCHTE SAMMLUNG VON GEIGEN.—MISCELLANEOUS COLLECTION OF VIOLINS.

lebt, Gottlob Wild und Carl Jacob, die in der Fremde, namentlich in Wien, in Guitarrenmacher-Werkstätten gearbeitet hatten, an, sich mit dem Bau von Guitarren zu beschäftigen. Dies wollten nun damals die zünftigen Geigemacher, welche die Guitarrenfabrikation als ausschliesslich zu ihrem Gewerbe gehörig betrachteten, nicht dulden, woraus ein mehrjähriger Prozess entstand, der endlich 1834 durch einen Vergleich, wonach die mit dem Guitarrenbau sich beschäftigenden Tischler in die Geigemacherzunft sich aufzunehmen lassen mussten, sein Ende fand. Gegenwärtig werden in Markneukirchen, abgesehen von der massenhaften Fabrikation sogenannter ordinärer Guitarren, nicht nur sehr schöne mit zierlichen Einlagen versehene, sondern auch im Tone ausgezeichnete Guitarren gefertigt, die den besten ausländischen Fabrikaten gleichkommen. Seit etwa fünfzig Jahren hat man auch angefangen, Zithern, die früher aus Wien, Linz, Passau, etc., bezogen werden mussten, zu fertigen und werden dieselben jetzt in verschiedenen Markneukirchener Werkstätten in ausgezeichneter Weise gebaut.

Mit der Fabrikation von Mandolinen, Lauten, Violen, Banjos, Philomelen, Métronômes Harfen, Trommeln, Tambourins und Aeolsharfen befassen sich blos einige Firmen.

Hierher gehören noch von Metallinstrumenten die Becken (Cinellen), Triangel, Lyra oder Glockenspiele und die Schellenbäume.

Zu den mittleren und einem Theile der feinen Sorten Geigen, Violoncells und Bässen lässt man die einzelnen Bestandtheile, als Decken, Böden, Zargen, Hälse in der Umgegend anfertigen. Die einzelnen Bestandtheile werden dann von den Markneukirchener Arbeitern unter etwa nöthigen Nachbesserungen zusammengesetzt. Das Lackiren und besonders auch das Poliren wird grösstentheils von Frauen besorgt. Das Hauptmaterial für diese Branche besteht aus Ahornholz, Fichtenholz, Ebenholz, Jacaranda oder Palisanderholz und Perlmutter. Das Holz wird durch mehrere Fournierschneidereien in Markneukirchen zu Fournieren geschnitten. Das in gleicher Weise verarbeitete Resonanzholz (Fichte und Tanne) wird aus Böhmen bezogen. Die Einfuhr fremden Holzes, das zu den Streich- und Saiteninstrumenten verarbeitet wird, beträgt jährlich mindestens 15,000 Centner.

Was die von den Guitarren und Zithern eigenthümlichen Bestandtheile betrifft, so werden die sogenannten Guitarren- und Zithernmaschinen hauptsächlich in Graslitz und Zwota gefertigt.

In Bezug auf das Rohmaterial für Violin, Violoncell und Bassbogen ist allgemeine Klage über den Mangel an den besseren Holzarten, z. B. an gutem, englischen Fernambukholz (von den überseeischen Besitzungen Englands) und feinem Ebenholz. Die feineren und theueren Sorten der Bogen werden fast sämmtlich in Markneukirchen verfertigt.

Die Fabrikation von Saiten zerfällt in die Anfertigung von Darmsaiten und übersponnenen Saiten. Seit fünfundzwanzig bis dreizig Jahren hat die

lack of cleaning rooms with good air, especially in London, where they are not even suffered to exist. The greatest detriment, however, is to be found in the more and more negligent manner of treatment, especially in the cleaning of the gut when it is often too late. Against this Russia is now the principal source of supply. It is now thirty years since the first guts were brought from Russia. These were distinguished by their excellent quality and have nearly driven the Danish gut out of the market. After two or three years most of the string makers and dealers, recognizing the good quality of the Russian gut, made Russia their supplying source. The result is very satisfactory. Nearly all the wholesale slaughter houses in European Russia are in the hands of Markneukirchen tradespeople. The latter receive the gut from their buyers on the spot. Besides this, Asiatic Russia also furnishes Markneukirchen with sheep gut. It is to be regretted that a large portion of the Russian gut, though originally of good quality, is spoiled by poor handling at the time of the cleaning, which necessitates its use for a middle or low quality of goods. Well cleaned gut is only sure when Markneukirchen manufacturers supervise the process in person.

At the same time with the introduction of the Russian raw material, the export of strings to America increased so enormously that the former export did not represent a twentieth part of what it represents now. The demand for low grade goods is lately decreasing. However, of fine white strings the demand exceeds the supply. The raw material for the covered strings (G strings in violins, violas and 'cellos, C strings in the two last named and the A and E strings in basses, the D and E strings in guitars and zithers, strings for harps, banjos and other instruments) is leonic wire from Nuremberg, Fürth and Schwabach, which is spun over an underlay of gut, silk, steel or brass wire. For the finest G violin and guitar strings pure silver thread is used, for others it is silvered copper wire, and only for the finest guitar strings (single, double or triple) gilt copper wire; for zither, pure copper wire. The price is regulated by the increasing numbers and these increase in price with the size of the wire. In Markneukirchen the numbers 5 to 22, and occasionally 24, are principally manufactured. As to the silk which is used for a basis for the common guitar strings sent to Central and South America, so-called gros (wholesale) strings, this is "chap silk," remnants from Bohemian factories, not pure silk (so-called "Phantasie"), as well as a better sort from Swiss ribbon factories. For a better class of violin and guitar strings, however, raw silk from the silk houses, Dopp Trama, somewhat dirty and knotty, Canton Trama and China Trama, is used.

The string spinning is mostly done by women; many do this as a side speculation; some families, however, make this their sole source of income. Quick spinners can make daily as many as twenty-five dozen strings, or as many as forty dozen violin strings. The silken E strings or "Chinese strings"

Saitenfabrikation einen derartigen Aufschwung genommen, dass gegenwärtig mindestens zehnmal soviel Personen sich mit dieser Branche beschäftigen, als in früheren Jahren.

Das Rohmaterial zu den Darmsaiten sind die Schafdärme. Dieselben werden ausser Italien und Frankreich, welche ihre Schafdärme selbst verarbeiten, aus den verschiedensten Ländern bezogen. In früheren Jahren lieferte Dänemark die vorzüglichsten Därme, weil dort meist Lämmer geschlachtet werden; dieselben sind fein und dünn und werden hauptsächlich zu den feineren Saiten verwendet. Mit der Erweiterung dieses sowie anderer Schafdärme consumirender Industriezweige ist es immer nothwendiger geworden, andere Bezugsquellen aufzusuchen. Gegenwärtig versorgen nun hauptsächlich England und Russland den Markt. Die Därme von den englischen Mastschafen sind jedoch dicker und fester als die dänischen und werden zu D- und A-Seiten bei den Geigen und zu den entsprechenden Saiten bei den übrigen Saiteninstrumenten verwendet, was jedoch nicht ausschliesst, dass sie getheilt ebenfalls zu E-Saiten verwandt werden. Die englischen Därme scheinen jedoch seit kurzem immer mehr an Güte und Werth zurückzugehen. Es liegt dies theils in der Vereitelung der Schafe—denn je edler das Schaf, desto geringerer Werth hat der Darm für die Saitenmacherei, theils im Mangel an passenden, luftreinen Reinigungsplätzen, die namentlich in London sehr wenig zu haben sind, ja nicht einmal gedultet werden. Die grösste Schuld aber trägt die immer nachlässiger werdende Behandlung, insbesondere die oft zu spät erfolgende Reinigung der Därme.

Dagegen bildet Russland gegenwärtig eine Hauptbezugsquelle. Vor circa dreissig Jahren kamen die ersten Därme aus Russland, die sich durch gute Qualität auszeichneten und den dänischen Därme solche Concurrenz bereiteten, dass man schon nach zwei bis drei Jahren, als die meisten Saitenmacher und Händler die gute Qualität der russischen Därme erkannt hatten, an die ergiebige Ausbeutung dieser neuen und rentablen Bezugsquelle ging. Das Resultat ist ein äusserst erfreuliches. Fast alle Massenschlächtereien in europäischen Russland sind in den Händen Markneukirchens, d. h. sie geben ihre Schafdärme an die Aufkäufer für Markneukirchen, und auch aus einem grossen Theile des asiatischen Russlands kommen die Schafdärme nach dorthin. Zu beklagen ist freilich, dass ein grosser Theil der russischen Därme, trotz der ursprünglich guten Qualität, durch schlechte Behandlung beim Reinigen verderben wird und deshalb nur zu geringen und mittelortigen Saiten verwendet werden können. Ordentlich geputzte Därme sind nur dann mit Sicherheit zu erlangen, wenn die vogtländischen Seitenmacher selbst nach Russland gehen, um die Reinigung zu beaufsichtigen.

Gleichzeitig mit der wachsenden Zufuhr des Rohmaterials aus Russland stieg auch der Export der Darmsaiten nach Amerika von Jahr zu Jahr so bedeutend, dass es kaum zu hoch gegriffen ist, wenn man behauptet, dass dieser Export vor einer Reihe von Jahren nicht den zwanzigten Theil des gegenwärtigen repräsentirte. Die Nachfrage für geringe Waare ist in der letzten Zeit schwächer gewesen. Dagegen können feine weisse Saiten nicht genug beschafft werden.

Das Rohmaterial der übersponnenen Saiten (der G-Saiten bei Geigen, Bratschen und Cellos, der C-Saiten bei den beiden letzteren, der A- und E-Saiten bei den Bässen, der D- A- und E-Saiten bei den Gitarren und Zithern, Saiten für Harfen, Banjos und andere Instrumente) ist leonischer Draht aus Nürnberg, Fürth und Schwabach, welcher über eine Unterlage von Darm, seidenem, Stahl- oder Messingdraht gesponnen wird. Zu den feinsten Violin G-Saiten und Gitarrensaiten wird reiner Silberdraht, zu den übrigen versilberter Kupferdraht und nur zu feineren Gitarrensaiten (einfach, zweifach oder dreifach) vergoldeter Kupferdraht und blos zu Zithersaiten reiner Kupferdraht verwendet. Der Preis erhöht sich mit der steigenden Nummer und diese wieder mit der steigenden Feinheit des Drahtes. In Markneukirchen werden die Nummern 5-22 und gelegentlich auch bis 24 verwendet. Was die zur Unterlage dienende Seide betrifft, so wird zu ordinären, namentlich den nach Central- und Südamerika bestimmten Gitarrensaiten (sogenannten Grossaiten, weil sie nach dem Gros, dagegen die feineren Sorten nach dem Stock zu 30 Stück verkauft werden), Chapseide, Abgänge aus böhmischen Fabriken, nicht reine Seide, sogenannte Phantasie, sowie eine etwas bessere Sorte aus Schweizer Bandfabriken, zu den feineren Gitarren—and den Violinsaiten dagegen Rohseide aus Seidenhandlungen, Dopp Trama, etwas unrein und knotig, Canton Trama und China Trama verwendet.

Das Saitenspinnen wird von vielen (namentlich Frauen) nur als Nebenbeschäftigung betrieben; einzelne Familien ernähren sich jedoch lediglich durch die Seitensspinnerei. Sehr fleissige Spinner können täglich bis zu 25 Dutzend Gitarrensaiten oder bis zu 40 Dutzend Violinsaiten spinnen.

Die seidenen Quinten (E) oder chinesischen Saiten sind blos für Violinen verwendbar und gehen vorzugsweise nach Polen und Ostpreussen. Dieselben sind sehr dauerhaft und hauptsächlich für solche Spieler passend, die in heissen Localen spielen und deren Saiten lange ausdauern müssen. Als Rohmaterial wird Canton Trama und China Trama verwendet.

Von den Markneukirchener Saitenmachern sind besonders folgende zu erwähnen: Ernst Paulus (übersponnene Saiten), Adolf Dürrschmidt, Aug. Dürrschmidt, Rich. Adler, Hermann Jordan, A. Herd & Jäger.

Die Fabrikation der Holzblasinstrumente ist zwar auch den Ansprüchen der Zeit entsprechend fortgeschritten, doch hat hierin in Markneukirchen nicht die gleiche Ausdehnung der Production stattgefunden, wie in den andern Branchen. Die Ursache liegt theils darin, dass durch die allgemeine Einführung der Messinginstrumente, namentlich der eine Zeitlang fast gänzlichen Be seitigung der Holzinstrumente bei den Militair-Musikchören, der Gebrauch

can only be used for violins, and these go to Poland or East Prussia. They are very durable and are chiefly adapted to those who play in hot rooms. The raw material for this is Canton Trama and China Trama.

Among the Markneukirchen string makers the following deserve mention: Ernst Paulus (covered strings), Adolf Dürrschmidt, Aug. Dürrschmidt, Rich. Adler, Hermann Jordan, A. Herd & Jaeger.

The manufacture of wood wind instruments has also kept pace with the requirements of the times, but this Markneukirchen has not developed equally with the other branches. The cause of this is to be found partly in the fact that metal instruments have superseded the wood, especially in military bands, and partly because this trade, more than the other branches, has found lodgement in the neighboring villages, which, however, all send the supply to Markneukirchen dealers. Since the return of the wood instruments in the bands this branch has made a step forward. To-day Markneukirchen makes clarinets and flutes which compare favorably with the best made in foreign countries, but fagotti and oboes have retreated into the background. The flute and the clarinet must be used with the smallest orchestra, but this is not the case with the oboe and fagotto. The wood wind instrument manufacturers create especially flutes, piccolos and clarinets. Flageolets are made by workmen in other parts of the district. The export of these, as in the other branches, goes through the hands of the dealers of Markneukirchen. Occasionally flutes and clarinets are made of German silver or brass.

The principal development, next to the string industry, is to be found in the manufacture of brass wind instruments. At the beginning of this century the use of keys or stops began to supersede the old way, which was to place the fingers over the holes. This made it possible to make larger brass instruments with more perfect results. These keys again were discarded for Heinrich Stözel's invention, Breslau, 1814, the so-called stoppers on ventilis, air-tight sliding tubes, which could be pushed down with the finger and would return in place by a spring. This invention was introduced into Markneukirchen in about the twenties. After many improvements by so-called pump, tube, slight or lift ventil, at the beginning of the forties the Vienna discovery was put into use; it was the cylinder or turn ventil. These, as well as other improvements since, were imitated at Markneukirchen as soon as they could be procured. Dealers would buy models, sometimes at high prices, and had workmen copy them, which production could be furnished cheaper at Markneukirchen than elsewhere. The improvements on the brass instruments were of the utmost influence in the forming of music bands. While formerly but few brass instruments were used, bands were now organized that used only brass, and were known as brass bands. This brought a demand for the instruments, which hand labor was too slow to supply, and soon machinery was employed to accomplish quicker results. Such machine establishments had existed several years in France and Belgium, and now Markneukirchen made its first trial. The firm of M. Schuster, Jr., built in 1862 a factory employing machinery driven by water power, and later, when this was not quick enough, introduced steam. This venture was imitated the following year by an association, which built for the same purpose a steam factory.

Although hand work cannot be done away with entirely, the use of machinery has proven its great advantage, as it not only enables the manufacturer to turn out more goods, but it divides the working time into more correct and equal parts than was possible when working by hand. The machines in use are the ordinary brass worker machines. A specialty of this industry is a cylinder drawing machine. In several factories they make only cylinders or ventilis and in others only principal or sounding pieces, &c.

The instruments destined for the German and American markets (made in every desired shape) are very different in name, form and price. A not inconsiderable portion of the separate parts, tumblers, machines, &c., find a market in large cities. These parts are there put together and marked as of home manufacture.

The manufacture of cases is of consequence, especially those for violins, guitars, clarinets and flutes. The workmen at this branch are nearly all finished cabinet makers. From all that has been said here, it must be observed that the working and business life of Markneukirchen is extraordinarily active. The working time averages twelve hours daily and often more. It is nothing unusual for those working on their own account to give sixteen and more hours to their task. Workmen do this for extra pay. The owners of factories and warehouses furnish their employés an example in regard to diligence and "hustling." This staying power in the face of muscle taxing work is in accordance with a sound and regular mode of living. Children under fourteen years of age are seldom given work, but occasionally are employed as helping hands.

The significance of the Vogtland instrument industry has often been underrated; it is, however, in the interest of the cause that the actual circumstances should truthfully be stated. Once more mention must be made as to how important it would be for the future of the Vogtland instrument industry, especially for the better and best class of instruments, if a discontinuance of the falsification of labels could be effected, so that in the future firms in other parts of Germany or in foreign countries do not receive the credit which is due the Vogtland industry.

(To be continued.)

der Holzblasinstrumente im Allgemeinen abgenommen hatte, theils darin, dass diese Fabrikation sich mehr, als dies bei anderen Artikeln der Fall, in den umliegenden Dörfern ausgebreitet hat, die jedoch alle an Markneukirchener Händler abliefern. Mit Wiedereinführung der Holzinstrumente bei den Blasmusik- oder Harmonie-Musikchören ist auch in diesem Geschäftszweig wieder mehr Leben gekommen. Jetzt werden in Markneukirchen sehr gute Clarinetten und Flöten gebaut, die den besten auswärtigen Fabrikaten nicht nachstehen, während die Fabrikation von Fagotten und Oboen sehr in den Hintergrund getreten ist. Flöten und Clarinetten dürfen auch in dem kleinsten Orchester nicht fehlen, dies ist mit Oboe und Fagott nicht der Fall.

Die Fabrikation von Holzblasinstrumenten erzeugt vorzugsweise Flöten, Piccolos und Clarinetten. Die Flageolets werden meistentheils durch auswärtige Arbeiter geliefert.

Der Versandt der Erzeugnisse geschieht aber, wie auch in den übrigen Branchen durch Markneukirchener Händler.

Gelegentlich werden auch Flöten und Clarinetten ganz von Neusilber oder Messing gemacht.

Nächst der Herstellung von Saiten hat die grösste Entwicklung bei der Fabrikation der Messingblasinstrumente stattgefunden. Zu Anfang dieses Jahrhunderts hatte man angefangen der beschränkten einfachen Construction

WORDS WORTHY OF NOTICE.

Mr. Marc A. Blumenberg, in Vol. xxix, No. 14 of THE NEW YORK MUSICAL COURIER, directed the following to the attention of musical instrument manufacturers and exporters:

"It is difficult to make the people and the business men of this country to understand that because practices of the trade and commerce of other countries, particularly of a new and young country like America, are different from those in use here, they are not necessarily illegitimate. The set forms and traditional methods of the German business man may make his system as nearly as possible safe and sure for the future, and yet in spite of all the conservatism displayed here there are leakages, there are defects that hamper the development of trade and prevent its expansion. To go into these is not my purpose, but their application in practical affairs may be illustrated by examples.

"There is, for instance, no difficulty in the path of anyone who desires to learn the rock-bottom, wholesale manufacturers' prices of articles from the manufacturers themselves. In America we should call this poor business practice; here in Germany it is not understood why prices should not be given the very moment it appears as if in some distant day a sale may be made. The result has been a cutting of prices, and cutting of prices is



ANSICHT VON MARKNEUKIRCHEN.—VIEW OF MARKNEUKIRCHEN.

dieser Instrumente durch Anbringen von Tonlöchern mit Klappen zur Hilfe zu kommen, um auf diese Weise die früher durch das Stopfen des Schallstücks mit der Hand erzeugten sogenannten künstlichen Töne bequemer und reiner hervorzubringen, wodurch es nun auch möglich wurde, grössere Messinginstrumente (Bassinstrumente) zu bauen und in vollkommerem Zustand herzustellen, was bei dem früheren Stopfverfahren nicht möglich gewesen wäre.

Bald wurden diese Klappen verdrängt durch andere mechanische Vorrichtungen und zwar zunächst durch die von Heinrich Stölzel in Breslau 1814 erfundenen sogenannten Stopfer- oder Büchsen-Ventile, luftdicht verschiebbare Röhrchen-Tonbögen, die mit den Fingern niedergedrückt und durch angebrachte Federn wieder in ihre Lage versetzt wurden. Diese Verbesserung fand in Markneukirchen ungefähr Ende der zwanziger Jahre Eingang. Nachdem diese "Stopfer- oder Büchsenventile" auf manigfache Weise verbessert worden, namentlich durch die sogenannten Pumpen-, Röhren-, Schub- oder Hebelventile, kamen Anfang der vierziger Jahre die in Wien erfundenen "Cylinder-" oder "Drehventile" (mittelst mechanischer Vorrichtung drehbare niedrige Cylinder, durch welche die Luft durch die zu Erzeugung der künstlichen Töne angebrachten Röhren geleitet wurde) in Anwendung.

Auch diese, sowie andere spätere Erfindungen und Verbesserungen wurden sofort in Markneukirchen nachgemacht, indem dortige Händler dergleichen Fabrikate auswärtiger Instrumentenmacher oft zu hohen Preisen kauften und als Modelle vogtländischen Arbeitern überliessen, welche diese Instrumente natürlich weit billiger herstellten.

Die Vervollkommenung der Messinginstrumente war von ausserordentlichem Einflusse auf die Umwandlung und Zusammensetzung der Musikchöre. Während Messinginstrumente früher nur einzeln in Anwendung kamen, wurden jetzt, ganze Chöre ausschliesslich von solchen gebildet, sogenannte Messing- oder Blechmusik.

Dadurch wurde der Bedarf nach und nach in der Weise gesteigert, dass man bald darauf kam, zu schnellerer Erzeugung statt der langsameren Handarbeit Maschinenkraft in Anwendung zu bringen und die Herstellung dieser Instrumente fabrikmässig zu betreiben. Nachdem derartige Etablissements im Auslande, in Frankreich, in Belgien, schon einige Jahre mit Erfolg be-

ruinous not only to the manufacturer but also to the importer, the jobber and the retailer. There is no money in any article which had its prices cut, and hence many manufacturers, who have only themselves to blame, are to-day suffering for no other reason than the looseness of the method that permits the quoting of prices. When one tells this to the makers of small musical goods and merchandise sold in the United States they reply that the Americans who managed to get the prices from them are the ones to blame; but how the Yankee sharper who gets them could manage to ruin prices unless the German manufacturers would quote them is not explained. Of course, the whole fault lies with the manufacturer who furnishes the figures.

"Throughout this section and in Markneukirchen, Klingenthal, the Bohemian districts where wind and brass instruments are made, and in Munich, where zithers are made, as well as in Berlin and Hamburg, certain parties from the United States have managed to secure a kind of footing by purchasing goods from many concerns, but always in small quantities, as their trade is small in the aggregate. They are known in the United States to be small concerns, and can by no possible chance do an extensive trade, yet in the manufacturing districts here, where the small musical instruments are made, they are looked upon as great dealers—not as great as Lyon & Healy or Bruno or such houses, but nevertheless as sufficiently important to correspond with and to quote to, and they get the figures from the makers here, which they show to the disadvantage of the latter, who are never able to discover whence the injury to their business emanated.

"Once in a while these dealers appear here on the ground in person, and at times they send some German buyer or emissary, and thus keep up the connection and succeed in locking out the products of many small concerns, who are just as much entitled to do business in America as those who are associated with the large American importer, who, by the way, suffers most from the lax business methods prevailing here.

"Something should therefore be done on the part of the manufacturer of small instruments and musical merchandise to protect the Lyon & Healy, Tonk, Pollman, Zoobish, Bruno, Dyer Brothers class of firms, and thereby protect their own future trade, and the first step toward the absolutely

standen, sah sich auch Markneukirchen durch die Concurrenz genötigt, dergleichen Versuche zu machen. Zunächst wurde im Jahre 1862 vom Besitzer des unter der Firma M. Schuster jun. bestehenden Musikwaaren-Geschäftes eine Fabrik zum Bau von Messinginstrumenten durch Maschinen und zwar Anfangs mit telst Wasserkraft, der später, da diese nicht ausgiebig genug war, Dampfbetrieb beigelegt wurde, errichtet. Diesem Unternehmen folgte schon im nächsten Jahre ein ähnliches Etablissement von einem Consortium gegründet, welches nur mit Dampfkraft arbeitete. Wenn nun auch dabei die Handarbeit nicht ganz entbehrt werden kann, so ist die Anwendung von Maschinenkraft doch von grossem Vortheil, indem nicht nur mehr produziert wird, sondern auch durch dabei bestehender Theilung der Arbeit, correcter und gleichmässiger, als dies mit blosser Handarbeit möglich ist.

Die verwendeten Maschinen sind die gewöhnlichen Blechbearbeitungsmaschinen; dem Industriezweige eigenthümlich ist hauptsächlich eine Röhrenziehmaschine.

In einigen Werkstätten werden lediglich Maschinen (Cylinder oder Ventile), in anderen blos Haupt- oder Schallstücke (Becher) fabrizirt, etc.

Die Instrumente für den deutschen und amerikanischen Markt bestimmt, auch nach allen gewünschten Modellen fabrizirt sind in Bezug auf Benennung, Form und Preiswerth höchst verschiedenartig.

Ein nicht unbedeutender Theil einzelner Bestandtheile, Becher, Maschinen, etc., findet in grossen Städten Absatz. Die Bestandtheile werden dort zusammengesetzt und von den betreffenden als unter ihrer eigenen Firma fabrizirt bezeichnet.

Die Fabrikation von Futteralen ist vorzugsweise für Violinen, Guittaren, Clarinetten und Flöten von Bedeutung. Die Arbeiter, welche sich mit der Herstellung der Holzfutterale beschäftigen, sind fast durchweg gelernte Tischler.

Aus allem was bisher gesagt ist geht deutlich hervor, dass das Arbeits- und Geschäftsleben Markneukirchens ein äusserst reges und thätiges ist. Die Arbeitszeit beträgt durchschnittlich täglich zwölf Stunden, häufig aber bedeutend mehr und es ist nichts Seltenes, dass selbständige Arbeiter (für Extralohn auch öfters Arbeitsgehilfen) täglich ihre sechzehn Stunden und darüber arbeiten. Die Fabrikanten und Händler gehen in Bezug auf Fleiss und Rührigkeit den Arbeitern mit einem guten Beispiele voran. Dieser Ausdauer in anstrengender Arbeit entspricht im Allgemeinen eine kräftige und geregelte Lebensweise. Kinder unter vierzehn Jahren kommen bei der Arbeit in der Regel nicht zur Verwendung und werden nur ausnahmsweise zu Hilfsleistungen im Gewerbe mit herangezogen.

Die Bedeutung der vogtländischen Instrumentenindustrie ist vielfach unterschätzt worden. Es liegt aber im Interesse der guten Sache dass die tatsächlichen Verhältnisse offen und wahrheitsgetreu bekannt gegeben werden. Deshalb muss auch hier nochmals erwähnt werden, wie wichtig es für die Zukunft der vogtländischen Instrumentenindustrie bei den besseren und besten Instrumenten wäre, wenn dem Etiquettenmissbrauch auf energische Weise Einhalt gethan werden könnte, damit in Zukunft nicht mehr auswärtige, auch ausserdeutsche Firmen, so unendlich oft in der Welt empfohlen werden—durch vogtländische Arbeit.

(Fortsetzung folgt.)

BEHERZIGENSWERTE WORTE.

richtet Herr Marc A. Blumenberg an die deutschen Musikinstrumentenfabrikanten und Exporteure in der No. 14 Band XXIX. des New York MUSICAL COURIER. Er schreibt:

“Es ist schwer das Publikum und die Geschäftsleute Deutschlands davon zu überzeugen, dass die Handelspraxis eines anderen Landes, besonders eines neuen und jungen Landes wie Amerika, verschieden ist von der ihrigen. Die festen Formen und überlieferten Methoden der deutschen Geschäftsleute mögen ihr System vollständig bewährt bis in die fernste Zukunft erscheinen lassen. Es gibt trotzdem Lücken, Defekte darin, die fähig sind, die Entwicklung des Handels zu beschränken und seine Ausdehnung zu verhindern. Mich über diese Fehler ausführlich auszusprechen, ruht nicht in meiner Absicht, aber ihr Eingreifen in's praktische Leben mag ein Beispiel zeigen.

“Niemandem werden Schwierigkeiten in den weg gelegt, um die Grossistenpreise von den Fabrikanten selbst zu erfahren. Wir würden dies in Amerika mit ‘armselige Geschäftspraxis’ bezeichnen; in Deutschland wird aber nicht begriffen, warum die Preise verschwiegen werden sollen, wenn in absehbarer Zeit ein Geschäft durch die Mittheilung derselben erzielt werden kann. Dies Ergebniss ist jedoch nur ein Niederdrücken der Preise, was ebenso schädlich für den Fabrikanten ist als auch für den Importeur, den Mäkler und den Kleinhändler. Es ist kein Geld mehr zu verdienen mit einem Artikel dessen Preis ‘beschnitten’ wurde. So geschieht es, dass viele Fabrikanten jetzt unter dem furchtbaren Druck der Preise leiden, weil sie den Versändt der Preislisten gestattet haben. Wenn Jemand dies den kleineren Fabrikanten von Musikinstrumenten und ihren Bestandtheilen, deren Erzeugnisse in den Vereinigten Staaten verkauft werden, mittheilt, so antworten sie regelmässig: ‘Die Amerikaner, die es einrichten unsere Preise zu erlangen, sind allein tadelnswert.’ Wie der gewitzte Yankee, der die Preislisten erhält, es enfangen sollte, ohne die deutschen Fabrikanten, die sie ihm geben, Preise zu ruinieren, wird nicht erklärt.

“In Leipzig, Markneukirchen, Klingenthal, den böhmischen Distrikten, wo Holz- und Blechinstrumente verfertigt werden, und in München, wo die Zitherfabrikation vorherrschend ist, ebenso in Berlin und Hamburg haben gewisse

necessary reform is a cessation of the quoting of figures for illegitimate use in America.

“Every little New York musical merchandise broker, as he terms himself, and every notion house selling a few musical instruments should not be enabled by the unbusiness-like methods of many of the firms here to secure wholesale prices to use to the detriment of the legitimate importing business in the United States. In fact some of the importers, to protect their trade, have been compelled to manufacture many of the articles in America, and sooner or later more will be made there unless the great houses who have great capital invested find themselves protected by the German exporters.

“There is one man particularly who has for years past managed to create the impression among dozens of German small musical instrument manufacturers that he is the greatest American importer, that he is personally acquainted with every dealer in America; that he is the only one to whom an exclusive agency for the United States should be given for a given article; that he is one of the great importing firms; and there are many firms here who readily believe this story, and yet his whole history shows that he has never yet accomplished any great results in his business, but he gets prices, and others who have watched him and who have followed his methods do just the same thing and get prices from Germany just as easily.

“Hereafter there will be no reason for German exporting manufacturers to complain if their profits have been ruined in the United States market. They cannot plead ignorance after this. Those who propose to develop their trade in the United States should, in some shape or manner, combine to stop the suicidal system at present prevailing.”

THE PIANO TAX IN GERMANY.

Herr Adolf Schiedmayer, president of the ‘Verein deutscher Pianoforte Fabrikanten’ (German Piano Makers’ Society), publishes in the official organ, the ‘Zeitschrift für Instrumentenbau,’ in Leipzic, the following notice:

“The endeavor to pass a city tax law on pianos seems to find friends in all city administrations and will occasion further considerable damage to our industry, already suffering by all sorts of adverse circumstances. It shows how necessary it is to stand together; the organization of our society gives proof of it.

“The object of our society is to protect with energy those in our trade. For this it is not only necessary to have the aid of our members, but we must also have practical aid from all in the trade. To these the request is made to assist us by joining the society or by communications on this subject from the different cities.”

This notice illustrated the indifference of the German piano makers to their own vital interests. When two years ago the above society was organized it seemed as if a new life was to be injected into the petrified state of affairs, which was brought about by envious competition or a high flying policy.

It is to be regretted that the well meaning founders have so far found but little encouragement. If it were otherwise it would not be necessary for their president to issue such an energetic appeal. Last spring when this project first appeared was the time to combine for a determined attitude. Whether it is time yet to gain the necessary influence with the city administrations seems now a doubtful question. We will have more to say in regard to the piano tax in a later article.

A NEW SYSTEM OF RIBS FOR SOUNDING BOARDS OF MUSICAL INSTRUMENTS.

BY RUDOLF WILH. KURKA, OF VIENNA.

Herr Rudolf Wilh. Kurka, the esteemed teacher at the technical school for organ, piano and harmonium building, writes us:

“The former reconstruction and improvements, the use of so-called chief ribs, ‘Gegenstege,’ ‘Kaiser’s Legatosteg,’ the mechanical bridge, all have one and the same object—that is to unite the power of the tone with its staying quality, which was chiefly calculated for the short mensurated strings in the high middle register and in the treble. Experience was to be thrown over that had taught that the poetry of tone was incompatible with his sonorous power. The results in most cases were noticeable, but not satisfactory, and not in proportion with the necessary extra work and outlay. All endeavors have their merit, as they bring the problem nearer solution, and for this may claim the recognition due from the present and the future.

“After the study and the personal trials given these innovation I come to the conclusion that the even vibration or the establishment of an aliquot ratio between the vibration of the sounding board and the strings (in Kaiser’s sense) can only be reached by a better support of the bridge. The other part of the board, however, and chiefly that near the rim, must not be disturbed, otherwise it will lose its power of sound projection. If by a massive ‘Gegensteg’ the desired result was not reached, it was evident that the bridge ought to have more, but free support, which gives a higher number of sound waves, and the unequal quality of the tone will be obviated by the reduction of the span between the points of crossing of the bridge and the ribs.

“After many trials I have found the rib form, as depicted in this article, very satisfactory for the purpose sought after. I call it bow rib (R). It consists of a massive rod bent in the form of a bishop’s staff, made of hard, even wood and covered with a piece of equal form, attached to the sounding board (B) so that the lentil formed surface rests squarely under the bridge S. The shortest axle of this surface ought to be equal with its outer curves from that

Häuser aus den Vereinigten Staaten eine Art Ueberwucherung eingerichtet. Sie kaufen Waaren an vielen Orten auf, aber jedes Mal nur in kleinen Quantitäten, da ihr Geschäft in Wirklichkeit nur ein geringes und in Amerika selbst kaum bekannt ist. Sie gelten jedoch in den Gegenden Deutschlands, die als Centren der Musikinstrumentenindustrie anzusehen sind, für grosse Händler, nicht ganz so gross wie Lyon & Healy, oder Bruno, oder ähnliche Häuser, aber doch wichtig genug, um mit ihnen zu correspondiren, sie zuvorkommend zu behandeln und ihnen ohne Zögern die verlangten Preise zu liefern. Dieselben werden dann in Amerika von ihnen herumgezeigt zum Schaden der deutschen Fabrikanten, welche nicht wissen, von wo aus der ihrem Handel beigebrachte Schlag fällt. Diese Art von Importeuren erscheinen mindestens ein Mal im Jahre persönlich in Deutschland, oder sie senden einen deutschen Käufer als ihren Emissär, wodurch sie die Verbindungen stets aufrecht erhalten. Der Erfolg ist ihnen sicher, zumal sie gewisse Fabrikanten von der Concurrenz ganz ausschliessen, obgleich solche ebenso befähigt wären, mit Amerika Geschäfte zu machen wie Diejenigen, welche mit dem "grossen amerikanischen Vertreter" arbeiten. Diese Firmen leiden am meisten unter der mehrfach erwähnten, nachlässigen Geschäftsmethode. Es müsste entschieden bald etwas zum Schutze der soliden, grösseren amerikanischen Firmen geschehen, seitens der deutschen Fabrikanten und Händler kleinerer Musikinstrumente. Sie können nur dadurch ihren Waaren für die Zukunft den Markt erhalten, und das Absatzgebiet erweitern. Der erste Schritt zu der dringend nothwendigen Verbesserung ist das Aufhören der Preisangabe zu unehrenhaften Gebrauche in Amerika. Jedem kleinen New Yorker Musikinstrumentenvermittler—wie er sich selbst nennt—and jedem unbedeutenden Hause, das kaum ein paar Musikinstrumente verkauft, sollte es unmöglich sein, die Grossistenpreise deutscher Firmen zu erhalten, und so die rechtmässigen Einfuhrhäuser in den Vereinigten Staaten zu schädigen. Viele der ersten Importeure haben sich jetzt veranlasst gesehen, kleinere Artikel auf eigene Rechnung in Amerika selbst fabrizieren zu lassen. Die meisten grossen Importfirmen, die riesige Kapitalien in ihren Geschäften stecken haben, werden früher oder später zu demselben Mittel greifen, wenn sie sich nicht von dem deutschen Exporteuren beschützt fühlen.

"Da ist vor allem ein Mann, der es seit Jahren versteht unter Dutzenden von deutschen Musikinstrumentenfabrikanten in der Gegend von Markneukirchen, etc., den Eindruck hervorzurufen und den Glauben unterschüttet aufrecht zu erhalten, dass er der grösste amerikanische Importeur sei. Er kennt persönlich jeden Händler in Amerika; die berühmtesten Importfirmen hören auf seinen Rath, und er wäre der einzige Eine, dem eine exclusive Vertretung gewisser Artikel gegeben werden sollte. Sein ganzes Leben zeigt aber das Schwindelhafte seiner Behauptungen. Er hat nie grosse Geschäftsresultate zu verzeichnen gehabt und durchaus keinen nennenswerthen Umsatz je irgend wo erzielt. . . . Andere, die ihn beobachtet haben und seiner Methode gefolgt sind, thun ganz dasselbe und erhalten die Grossistenpreise eben so leicht,

"Nach alle diesem dürfen die deutschen Firmen sich nicht beklagen, dass ihr Geschäft in den Vereinigten Staaten ruinirt wird. Sie können nicht einmal auf Unwissenheit plädiren! Wer seinen Export nach Amerika entwickelt sehen und als gutlohnende Einnahmequelle betrachten will, muss ein Mittel ausfindig machen, um das Selbstmordsystem, wie es jetzt im Geschäftsleben herrscht, schleunigst von Grund auf zu besiegen."

ZUR KLAVIERSTEUER IN DEUTSCHLAND.

Der geschäftsführende Vorsitzende des Vereines deutscher Pianofortefabrikanten, Herr Adolf Schiedmayer in Stuttgart, erlässt in dem offiziellen Organ, der "Zeitschrift für Instrumentenbau" in Leipzig, folgenden Aufruf:

"Die Bestrebungen zur Durchführung von Städtischen Steuern auf Klaviere scheinen in allen Stadtverwaltungen immer mehr Anhänger zu finden und würden eine weitere Schwere Schädigung unserer schon jetzt durch allerlei widrige Umstände nothleidenden Industrie herbeiführen. Es zeigt sich immer mehr, wie nothwendig ein geschlossenes Zusammengehen, welches durch Gründung unseres Vereins auch schon Ausdruck gefunden hat, geworden ist.

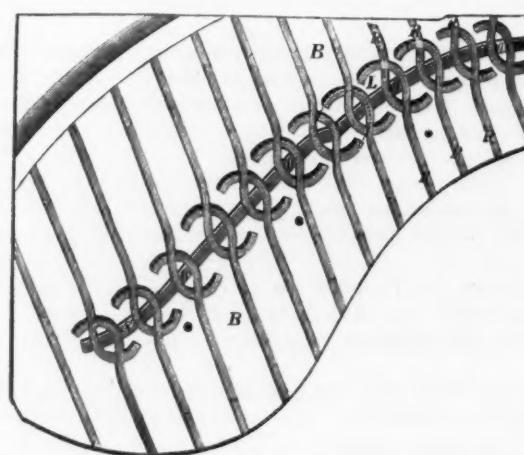
"Unser Verein hat sich ein energisches Vorgehen zum Schutze unserer Berufsgenossen in dieser Frage zur Aufgabe gemacht. Hierzu bedürfen wir aber nicht nur der Theilnahme unserer Vereinsmitglieder, sondern auch der thatkräftigen Mitwirkung aller unserer Berufsgenossen.

"Es ergeht deshalb an dieselben das Ersuchen, unsere Bestrebungen einerseits durch Beitritt zum Verein, anderseits durch sofortige sachdienliche Mittheilung aus den einzelnen Städten thunlichst zu unterstützen."

Dieser Aufruf kennzeichnet so recht den Indifferentismus der deutschen Pianofortefabrikanten ihren wichtigsten Lebensinteressen gegenüber. Als vor etwa zwei Jahren der "Verein deutscher Pianofortefabrikanten" gegründet wurde, schien es, als sollte ein frischer Zug durch die bisher von kleinlichem Concurrenzneide verknöcherten und durch die Kirchthumpolitik eingeengten Verhältnisse gehen. Leider haben die von diesem Gedanken getragenen Gründer bis jetzt auf wenig Erfolg zurückzusehen. Es bedürfte sonst nach unserem Dafürhalten nicht dieser energischen Aufforderung seitens ihres Vorstandes. Schon als in vergangenen Frühjahr dieses Prospect auftauchte, hätte man feste Stellung dazu nehmen sollen. Ob es jetzt noch Zeit ist, auf die Communalverwaltungen entsprechenden Einfluss zu gewinnen, erscheint uns sehr fraglich. Den innern Werth der Klaviersteuer werden wir in einem späteren Artikel beleuchten.

of the next rib or in the same proportion increase or decrease (eeee). As the bow rib has not been cut to curve nor made of pieces glued together, the curves run equal with the year rings, thus forming an extraordinary fine tone conductor. The curve is also constructed so that two adjoining bow ribs form a round figure, which assumes the circular form in the treble where they are close together, while toward the bass where the ribs are spreading it gradually assumes the elliptic form, by this effecting much toward the even diminution of the sound waves of the sounding board in the direction from the treble to the bass. One of these figures in the accompanying cut is marked by a dotted line.

"To keep the above mentioned distances in the further position of the ribs, it is incumbent that the covering should be done in about four parts, with



BERIPPUNGS-SYSTEM.—NEW RIB SYSTEM.

each decreasing lentil shape. The ribs are fastened in the usual way on the sounding board, and well screwed up from the side of the bridge.

"The advantages which my rib system offers are chiefly the following:

"1. The number of sound waves of the sounding board is given its proper proportion with that of the overlaying strings. This gives increased singing quality to the tone, while retaining the original power, respectively strengthening the tone volume in general.

"2. Through the equal increasing and decreasing tension of the sounding board an equalizing of the character of the separate tones as well as of the different registers (bass, middle, treble) is effected.

"3. The result of a greater resistance to the pressure of the strings on the sounding board, thus gaining greater durability.

"As to the expenses for the practical execution of this rib system, they are about 5 per cent. of the price of the finished instrument. This will make the goods more marketable and better selling, having gained considerable in tone, quality and durability."

J. C. ECKARDT IN STUTTGART.

The well and favorably known house of J. C. Eckardt, in Stuttgart, has a long time experimented to produce a music work with reversible music disks. The height of perfection had been reached in this direction with "Gloriosa" Lit N. Objects of decoration of every description are slowly turned with the music; table ornaments, jardinières, dessert plates, pyramids, &c., especially at family reunions, sociables and society meetings, will play to the astonishment of those present. The music work is especially acceptable as a present, as it is of permanent value. Variety can be procured by new music, which enriches the program without much additional cost.

The chief advantage of this patented specialty consists in the peculiar combination of the moving springs, which not only set the music in slow motion, but also any object whether small or of a hundredweight. If it therefore appears that the price for this turning and musical work is rather high, its explanation will be found in the fact that it contains larger spring movements than other similar goods, playing also much longer, stronger and more accurate. It is complete, with side crank, ornamented box cover, and is available as a support to Christmas trees, representing rocks. The price of the music sheets is in keeping with the difficult production of cogs on the rim.

Photographers use the turning work with key alone to great advantage for tinting purposes.

FOREIGN COMMERCE AND DUTIES.

MEXICO, October 12.—Import and export duties for last September aggregated about \$1,366,000, as against \$1,398,000 in August.

REGARDING PRICE LISTS FOR RUSSIA.—The mailing of price lists, catalogues, prospectuses, &c., to Russia in the Russian language is not allowed. They will not be forwarded by letter post, as such prints issued in the Russian language

**EIN NEUES BERIPPUNGS-SYSTEM FUER RESONANZBOEDEN
VON MUSIKINSTRUMENTEN.**

von RUDOLF WILH. KURKA in WIEN.

Der geschätzte Lehrer an der Wiener Fachschule für Orgel-, Klavier- und Harmonium-Bau, Herr Rudolf Wilh. Kurka, schreibt uns:

“Die bisherigen Neuconstructionen und Verbesserungen, die Anbringung von sogenannten Hauptrippen, die Gegenstege, Kaiser's Legatosteg, die mechanischen Spannvorrichtungen der Resonanzböden durch einen von der Zarge aus wirkenden Druck, alle haben sie ein und dasselbe Ziel angestrebt: Die Kraft des Tones mit der Dauer desselben zu vereinen, was hauptsächlich für die kurz mensurirten Saiten in der hohen Mittellage und im Discant berechnet war; es sollte das Erfahrungsgesetz umgestossen werden, dass die Poesie des Tones unvereinbar sei mit seiner sonoren Macht. Die Erfolge waren in den meisten Fällen wohl erkennbare, aber nicht zufriedenstellende und standen in keinem Einklange zu der Mehrarbeit und den Mehrkosten, die sie verursachten. Das Verdienst bleibt allen Bestrebungen unbenommen, dass sie das Problem seiner Lösung nähergebracht haben und dadurch Anspruch auf den ihnen gebührenden Dank der Mit- und Nachwelt erhaben können.

“Ich bin nach Kenntnissnahme und theilweisen Selbstversuchen dieser Neuerungen zu der Ueberzeugung gelangt, dass die Schwingungsgleichheit oder die Herstellung eines aliquoten Verhältnisses zwischen den Schwingungen des Resonanzbodens und der Saiten im Sinne Kaiser's blos durch eine ausgiebigere Stützung des Steges erreicht werden kann, bei welcher aber der übrige Theil des Bodens, hauptsächlich jener gegen die Zargen zu gelegene, nicht alterirt werden darf, da er sonst seine Schallfortpflanzungsfähigkeit einbüsst. Wenn nun die Anbringung eines massiven Gegensteges nicht den befriedigenden Erfolg ausweisen konnte, so lag es nahe, dem Stege nach unten mehr, aber freiere Stützpunkte zu geben, die eine gesteigerte Schwingungszahl des Resonanzbodens zur Folge haben und durch die Verringerung der Spannweite zwischen den Durchkreuzungspunkten des Steges mit den Rippen die ungleichmässige Qualität der Töne beheben.

Ich habe nach vielfachen Versuchen die in Figur (illustrirtan Seite 60) abgebildete Form der Rippe als dem angestrebten Zwecke sehr günstig gefunden und heisse sie “Bogenrippe” (R). Sie besteht aus einer, in der Form eines Bischofsstabes massiv gebogenen Leiste von harten, möglichst egal- und feinjährigem Holze, welches mit einem gleichgeformten Stücke überplattet, derart auf den Resonanzboden B befestigt wird, dass der linsenförmige Spiegel *Genau unter dem Stege S* zu liegen kommt. Die kürzere Achse dieses Spiegels soll mit der Entfernung der eigenen Aussencurve von jener der Nachbarrippe gleich sein oder im gleichen Verhältnisse zu-, beziehungsweise abnehmen (e, e, e, e). Dadurch, dass die Bogenrippe weder aus einem Stücke geschweift noch aus mehreren Stücken verleimt ist, laufe die Holzjahre genau analog der Curve ohne künstliches Bindemittel, und sind demnach ganz ausserordentliche Tonleiter. Die Curve ist außerdem derart construirt, dass je zwei nebeneinanderliegende Bogenrippen eine runde Kernfigur bilden, welche im Discant bei engerer Rippenlage die Kreisform annimmt, bei der allmälichen Rippenentfernung gegen den Bass zu, sich zu einer immer gestreckter werdenden Ellipse erweitert, dadurch also auch beiträgt, zur gleichmässigen Abnahme der Schwingungszahl des Resonanzbodens in der Richtung vom Discant nach dem Bass. Eine dieser Kernfiguren ist in der obigen Zeichnung durch eine (punktirte) Linie markirt. Um die oben bemerkten Entfernungen auch in der weiteren Rippenlage beibehalten zu können, ist es erforderlich, dass die Überplattungen in circa vier Partien mit je im Ausmasse steigender Linsenleere vorgenommen werden. Die Rippen werden in der gewöhnlichen Weise auf den Resonanzboden befestigt und von der Stegseite aus gut verschraubt.

Die Vortheile welche mein Berippungssystem bietet, sind im Wesentlichen folgende:

1) Die Schwingungszahl des Resonanzbodens wird in ein richtigeres Verhältniss gebracht zu jener der darüberliegenden Saiten, daher eine *Erhöhung des Gesanges* der Töne bei Erhaltung ihrer ursprünglichen Kraft, beziehungsweise auch Verstärkung der Tonvolumens im allgemeinen.

2) Durch die ganz gleichmässig zu- und abnehmende Spannung des Resonanzbodens wird auch die Ausgeglichenheit des Characters der einzelnen Töne sowohl, als auch der verschiedenen Register (Bass, Mittellage, Discant) untereinander erzielt.

3) Erreichung eines grösseren Widerstandes gegen durch die Saiten auf den Resonanzboden ausgeübten Druck und dadurch Erzielung einer grösseren Dauerhaftigkeit.

Was die Kosten für die praktische Ausführung dieses Berippungssystems betrifft, so betragen dieselben circa fünf Prozent des Gesamtpreisses des fertigen Instrumentes, wodurch die damit versehene Waare hinsichtlich der um ein Bedeutendes verbesserten Tonqualität und der erweiterten Dauerhaftigkeit des Resonanzbodens immer noch mehr markt- und absatzfähig bleibt.

J. C. ECKARDT IN STUTTGART.

Die bestens bekannte Firma J. C. Eckardt in Stuttgart war schon seit langem bemüht ein Drehwerk mit Musik (auswechselbare Notenscheiben) herzustellen. Doch erst mit dem “Gloriosa” Lit. N. benannten Musikwerk ist der Gipfel der Vollkommenheit nach dieser Richtung erreicht. Dekorative Gegenstände aller Art, wie Tafelaufsätze, Jardinieren, Dessertplatten, Pyramiden, etc., werden unter Musikbegleitung in langsam drehende Bewegung gesetzt, was besonders bei Familienfesten, in Gesellschaften und an Vereinsabenden gelungene Ueber-

have to pay full duty. Price lists, &c., in other languages are accepted and delivered.

ENGLAND'S TRADE.—England's foreign trade in 1893 included importation of musical instruments valued at £923,920, of which goods valued at £506,765 came direct from Germany. The toys imported from Germany (among which are many musical instruments) were valued at £884,235. England exported musical instruments worth £53,745.

GERMANY'S TRADE.—The German musical instrument trade with foreign countries can be classified for the eight months from January until August, 1894, as against that of the same period in 1893 (in 200 pound weight), as follows:

ARTICLES.	IMPORT.		EXPORT.	
	1893.	1894.	1893.	1894.
Pianos,	530	590	43,530	42,950
Toy instruments,	220	300	1,500	1,260
Other musical instruments,	1,760	1,690	26,170	21,770

PERSONAL AND BUSINESS NEWS.

THE great organ in the Bremen Cathedral has been given over to the Royal Prussian Court organ builder, Sauer, in Frankfort-on-the-Oder.

THE new firm of piano manufacturers, Gustav Wolfram & Co., has been entered in the Dresden “Firm Register.” The owners are Oskar Eduard Wolfram and Otto Robert Albanus. This firm is not to be mistaken for that of the director of the piano factory “Apollo,” H. Wolfram, in Dresden.

ETZOLD & POPITZ, wholesale dealers in watches and musical works, in Leipsic, celebrated September 23 the thirtieth anniversary of David Popitz as chief of the firm. A banquet was given at the Merchants' Exchange, at which all the employés of the firm as well as the chief took part. The event formed a genuine family reunion. In the course of the repast David Popitz was the recipient of many ovations. He received from his employés a dedication, beautifully framed. By order of the City Council, Councillor Dr. Schanz presented Carl Heinrich Gräfe, who has completed forty years' service with the firm, the medal “for faithful work,” which was founded by the Royal Ministry of the Interior. The recipient was much moved at this distinction. During the festivities two living pictures were presented, one representing the state of affairs in 1864 when Mr. Popitz took the reins in hand, and the other the present time, when the firm's affairs are at the height of success. The employés each received a portrait of Mr. Popitz as a memento of the occasion. The evening was concluded with a ball.

CONSULATES.—The Emperor in the name of the Empire has confirmed Cav. Giuseppe Carducci Artemisio as vice-consul at Taranto, Italy, and Alfred Natvig, Merchant, as vice-consul at Kragerö, Norway.

CHANGE OF FIRM NAME.—No. 13,386 of the Berlin Association Register, bearing the firm name Müller, Kissner & Co., piano action factory, announces that cabinet maker Wilhelm Gustav Müller has retired from the firm, which is now changed to Kissner & Co.

THE house of Heckner & Co., of Brunswick, has received the gold medal for its exhibit at the Antwerp Exposition, of its collection of wood turning machines. This firm also received the silver medal from the Exposition this year at Norden (East Friesland).

A. JOYTHE & Co., of Berlin, have moved their factory into more commodious quarters, 4 and 5 Krautstrasse.

RICHTER & HOPF (Heinrich Bock), dealers in music and musical works, Dresden, have changed the firm name to H. Bock.

THE Berlin Musical Instrument Manufactory, formerly Ch. F. Pietschmann & Sons, made known at the last assignee meeting that several new articles which had been placed on the market were doing well, and expressed the hope that the coming business term will show better results than those of the last year. We will make in one of our future numbers a detailed notice of the Pietschmann establishment and its novelties.

F. HUNDT & SON, Stuttgart, have announced that George Davis does not represent them any longer in England.

raschungen verursacht. Das Musikwerk eignet sich zudem ganz vorzüglich als Geschenk, indem es von bleibenden werth ist, da durch Nachbezug weiterer Noten aus dem reichhaltigen Musikprogramm mit geringen Kosten fortwährend Abwechslung geboten wird.

Der Hauptvortheil dieser patentirten Specialität besteht in der eigenartigen Combination des Federtriebwerkes, welches nicht blos die Musik, sondern als Haupteffekt neben einer guten Musik auch Gegenstände aller Art, von klein an bis zu 100 Pfund Gewicht, in langsam drehende Bewegung setzt. Wenn deshalb der Preis dieses neuen Dreh- und Musikwerkes "Gloriosa," das sich in hoch-elegantem Renaissancekasten, oder als Felsgruppe für Christbaumuntersätze präsentiert, etwas theuer erscheint, so begründet sich dies in dem starken, im richtigen Tempo spielenden Musikwerk, dem hierfür benötigten stärkeren, fast dreimal länger wie jedes andere Musikwerk in dieser Qualität laufenden Triebwerk mit seitlichem, bequemen Kurbelaufzug, sowie darin, dass jetzt der Apparat vollkommen complet mit Ornamentenschale und reichem Ornamentaufsatz geliefert wird. Der Preis der Noten wird durch die schwierig herzustellende Randverzahnung bedingt.

Sehr häufige und vortheilhafte Verwendung findet dies Drehwerk allein mit Schlüssel geliefert für Photographen zum Abtönen der Copien.

AUSSENHANDEL UND ZOELLE.

—Mexico, 12. Oct.—Die Ein- und Ausfuhrzölle betragen im September cr. 1,366,000 Dollars gegen 1,398,000 Dollars im August cr.

—Zur Versendung von Preislisten nach Russland. Die Versendung von Preisverzeichnissen, Katalogen, Prospecten, etc., nach Russland in russischer Sprache ist unzulässig. Dieselben werden von der Briefpost nicht befördert, da derartige Drucksachen in russischer Sprache nach dem russischen Zolltarif zollpflichtig sind. Dagegen werden Preislisten, etc., in anderen Sprachen unbeanstandet befördert.

—Der auswärtige Handel Englands im Jahre 1893 stellte sich wie folgt: Es wurden eingeführt:

Musikinstrumente im werthe von 923,920 Pf. Sterl.

Davon direkt aus Deutschland:

Im Jahre 1893, 506,765 Pf. Sterl.

Spielwaaren (darunter viele Musikinstrumente), 884,235 Pf. Sterl.

Von England wurden ausgeführt:

Musikinstrumente, 53,743 Pf. Sterl.

—Der Aussenhandel Deutschlands in Musikinstrumenten hat sich in den acht Monaten Januar bis August 1894, und in dem gleichen Zeitraume 1893 in Doppelcentnern wie folgt gestaltet:

ARTIKELS.	EINFUHR.		AUSFUHR.	
	1893.	1894.	1893.	1894.
Klaviere, . . .	530	590	43,530	42,950
Kinderinstrumente, . . .	220	300	1,500	1,260
Andere Musikinstrumente, . .	1,760	1,690	26,170	21,770

PERSONAL- UND GESCHÄFTSNACHRICHTEN.

—Die grosse Orgel in dem Dom zu Bremen ist dem Königl. Preuss. Hoforgelbauer Sauer in Frankfurt-an-der-Oder übertragen worden.

—In das Firmenregister zu Dresden ist unterm 19. September a. cr. eingetragen worden auf Fol. 7419 die Errichtung der Firma Pianofortefabrik

Gustav Wolfram & Co. und als deren Inhaber die Kaufleute Oskar Eduard Wolfram und Otto Robert Albanus. Diese Firma ist nicht zu verwechseln mit der des langjährigen Directors der Pianofortefabrik "Apollo," Herrn H. Wolfram in Dresden.

—Der Kaiser hat im Namen des Reiches den Kaufmann Arthur Donner zum Consul in Boston und den Notar Carl von Wintzingerode zum Consul in Portland (Oregon) ernannt.

—Herr Christian August Heberlein ist infolge Ablebens aus der Firma Wohlfahrt Heberlein in Markneukirchen ausgeschieden. Herr Heinrich August Heberlein in Markneukirchen ist Inhaber der Firma und die demselben ertheilt gewesene Prokura erloschen.

—Am 23. September beging die Firma Etzold & Popitz, Uhren- und Musikwerke-Grosshandlung in Leipzig, die Feier des Tages, an welchem vor dreissig Jahren Herr David Popitz Chef der Firma wurde. Aus diesem Anlass fand im Kaufmännischen Vereinshause ein Festmahl statt, an dem alle Angehörigen des weltverzweigten Geschäftes im Verein mit dem Jubilar theilnahmen und das einem Familienfeste im schönsten Sinne des Wortes glich. Im Verlaufe des reichausgestattene Mahles wurden Herrn Popitz manichfache Ovationen zu Theil; so wurde ihm Namens des Geschäftspersonals eine kunstvoll ausgestattete, unter Glas und kostbarem Rahmen befindliche Widmungstafel überreicht. Das Fest gestaltete sich zu einer Doppelfeier. Im Auftrage des Rathes erschien Herr Stadtrath Dr. Schanz, um den nunmehr bald vierzig Jahre im Geschäft thätigen Lagermeister Herrn Carl Heinrich Gräfe die ihm vom königlichen Ministerium des Innern verliehene silberne Medaille für Treue in der Arbeit zu überreichen. Der treue Mitarbeiter war über diese Auszeichnung von so hoher Stelle ersichtlich erfreut und überrascht. Im Laufe der Festlichkeit wurden zwei lebende Bilder dargestellt—das eine vergegenwärtigte den Stand des Geschäfts im Jahre 1864, als Herr Popitz an seine Spitze trat, das andere das gegenwärtige Jahr, welches die Firma auf der Höhe der weitest verzweigten geschäftlichen Tätigkeit sieht. Lebhaft erfreut wurden die Geschäftsangehörigen, als ihnen als bleibendes Andenken an die fröhlichen Festesstunden je ein Bild des Herrn Popitz überreicht wurde. Ein Ball, der bis Mitternacht währt, beschloss das in jeder Beziehung harmonisch verlaufene Fest.

—Consulate. Der Kaiser hat im Namen des Reichs den Rentner Cav. Giuseppe Carducci Artemisio zum Vice-Consul in Taranto (Italien) und den Kaufmann Alfred Natvig zum Vice-Consul in Kragerö (Norwegen) ernannt.

—In das Berliner Gesellschafts-Register ist unter No. 13,386, woselbst die Handelsgesellschaft in Firma Müller, Kissner & Co., Klaviaturfabrik, mit dem Sitze zu Berlin vermerkt steht, eingetragen: Der Tischler Wilhelm Gustav Müller zu Berlin is aus der Handelsgesellschaft ausgeschieden. Die Firma ist in Kissner & Co., Klaviaturfabrik, geändert.

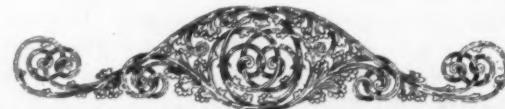
—Die Firma Heckner & Co. in Braunschweig hat für die auf der Weltausstellung in Antwerpen ausgestellte Collection Holzbearbeitungsmaschinen die goldene Medaille erhalten. Ebenso wurde die Firma auf der diesjährigen Gewerbe- und Industrie-Ausstellung zu Norden (Ostfriesland) mit der silbernen Medaille ausgezeichnet.

—Die Firma A. Joythe & Co. in Berlin hat ihre Pianofabrik in grössere Betriebsräume, Krautstrasse 4-5, verlegt.

—Die Musikalien- und Musikwerke-Handlung von Richter & Hopf (Heinrich Bock) in Dresden firmirt jetzt laut handelsgerichtlicher Eintragung H. Bock.

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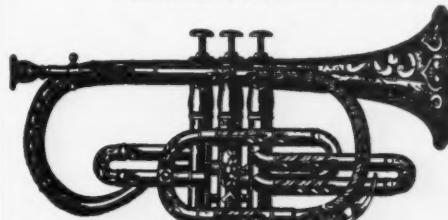
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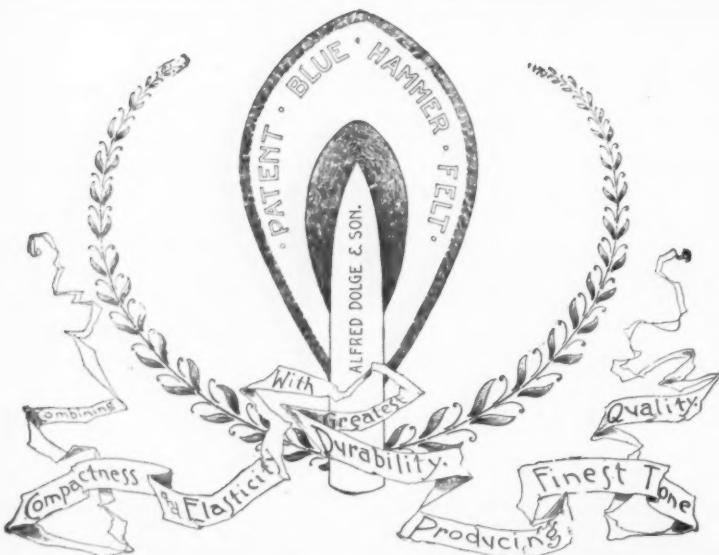
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